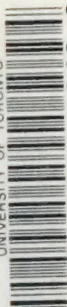


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ORIENTAL SERIES

EDITED

WITH THE COÖPERATION OF VARIOUS SCHOLARS

BY

CHARLES ROCKWELL LANMAN

PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

VOLUME IV.

CAMBRIDGE, MASS.

PUBLISHED BY HARVARD UNIVERSITY

1901

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RĀJA-ÇEKHARA'S KARPŪRA-MAÑJARĪ

A DRAMA BY THE INDIAN POET RĀJAÇEKHARA

(ABOUT 900 A.D.)

CRITICALLY EDITED IN THE ORIGINAL PRĀKRIT, WITH A GLOSSARIAL
INDEX, AND AN ESSAY ON THE LIFE AND WRITINGS
OF THE POET

BY

STEN KONOW

OF THE UNIVERSITY OF CHRISTIANIA, NORWAY

AND TRANSLATED INTO ENGLISH WITH NOTES

BY

CHARLES ROCKWELL LANMAN

HONORARY MEMBER OF THE ASIATIC SOCIETY OF BENGAL (CALCUTTA)

FOREIGN MEMBER OF THE ROYAL BOHEMIAN SOCIETY OF SCIENCES (PRAGUE)

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To

PROFESSOR RICHARD PISCHEL

OF THE UNIVERSITY OF HALL

AND

PROFESSOR SYLVAIN LÉVI

OF THE COLLÈGE DE FRANCE

IN RECOGNITION OF THEIR CONTRIBUTIONS TO THE
HISTORY OF THE HINDU THEATER

This Volume is Dedicated by the Collaborators

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PREFACE OF THE GENERAL EDITOR AND TRANSLATOR.

HARVARD UNIVERSITY has undertaken the publication of a HARVARD ORIENTAL SERIES. The primary object of this Series, as conceived by the two friends most concerned in its establishment, is an historical one, — the elucidation of the history of religions, more especially, of those of India.

The central point of interest in the history of India is the long development of the religious thought and life of the Hindus, — a race akin, by ties of blood and language, to our own Anglo-Saxon stock. The value of the study of religions is coming to be recognized more and more every day. The study tends to broaden and strengthen and universalize the bases of religion, — a result of practical and immediate benefit. Works which promote this study stand first in the plans of the Oriental Series; and they are especially timely now, when so much of the widespread interest in Buddhism and other Oriental systems is misdirected by half-knowledge, or by downright error concerning them. We may add that such works supply the material for the helpful constructive criticism of the foundations of religious belief, to offset the all too abounding destructive criticism of the day.

But to any one acquainted with the ways of the progress of science, it will be evident that the purposes of this Series are not to be achieved wholly by the direct means of publishing books upon the religions of India. The indirect means to its end must be the publication also of works concerning Indian literature and history and antiquities in their manifold diversities of time and of system (Vedic, Brahmanical, Jaina, and Buddhist), and in their considerable diversities of language (Vedic, Sanskrit, Prākṛit, and Pāli).

The work now presented to the world of scholars is the first critical edition of the only Prākṛit drama extant, the Karpūra-mañjarī of Rājaṣekhara, who flourished about 900 A.D. The sacred scriptures of the Jaina religion are written in Prākṛit. And, considering the extreme dearth of books for students of that tongue, it is hoped that this volume, in connection with Jacobi's Handbook, may prove highly serviceable as an introduction to the language of that very ancient religion.¹

"A critical edition of the Karpūra-mañjarī is an urgent necessity for the advancement of Prākṛit studies." Thus wrote Pischel in 1876, in the preface to his Hemachandra, p. xii. For the realization of his long-deferred hope, we have at last to thank one of his own pupils, Dr. Konow, whose work, as I trust, will clearly show the training in rigorous philological method which he has received at the hands of his eminent master.

The interest of this play is largely philological;² but, as is elsewhere shown,³ it is not without its importance for the history of the Indian drama. It abounds in material which may well engage the attention of the student of antiquities⁴ and of folk-lore.⁵ And its allusions to matters of geography or of the calendar, to facts of natural history or to popular beliefs concerning those facts,⁶ challenge the widest erudition of the expositor. It presents questions of broader literary interest, such, for example, as concern the degree to which Rājaṣekhara is indebted for motifs or for modes of expression to his predecessors,⁷ Kālidāsa, Bhavabhūti, Daṇḍin, Bāṇa, and Bhartṛhari. Its literary merit is, on the whole, meagre. The plot is scanty. And the playwright knows little or nothing of the development or depiction of character. Much of its fun is such as is proper to the cheapest vaudeville; so, for example, the parrot incident that is lugged in at iv. 24. The long-drawn discussion of love at iii. 10-19 is invested with a singular negative interest by reason of its sad lack of all nobility of conception.

¹ Pischel's Prākṛit Grammar is now soon to appear. It will mark the beginning of a new epoch in these studies.

² See pp. xxi, 201-3.

³ See p. 196.

⁴ For example, the merry-makings at the Banyan festival, iv. 10-18; palace-life, i. 36;

iv. 9⁶ ff.; the Magician's homage to the Dreadful Goddess, iv. 19.

⁵ E.g., rain-drops transformed into pearls, iii. 314, note; mirage, ii. 40⁵.

⁶ Cp. i. 181⁵, 20*, ii. 50*, ii. 50*, iv. 183⁶. Botanical allusions — passim.

⁷ See p. 204, and, e.g., ii. 10*, iii. 24.

The entrance of the Magician (at i. 21⁸) is signaled by several ribald stanzas which throw a good deal of light on certain pathological phases in the evolution of religion, such as have repeated themselves over and over again in the history of the most varied peoples. To study these phases from a point of widest scope is an essential condition for an intelligent diagnosis of all such vagaries, whether exhibited in the fervors of an American camp-meeting or of a Hindu temple-precinct.

The literary merit of a piece like this, however, is not, in my opinion, to be summed up in any brief and disparaging dictum.¹ The play is surely redeemed from sweeping condemnation by the swing scene (ii. 30-40). Here, specifically in stanzas 30-32, the author shows himself a consummate master, not only of imitative language, but also of metrical forms. And the Sanskrit student must be dull indeed who is not charmed by the liquid music and smoothly swinging rhythm of stanza 30; while the stanzas 33-40, although contravening some of the canons of Occidental taste, are really remarkable for the ingenuity and beauty of their conceits. The King's verses of admiration upon the bursting into blossom of the açoka tree (ii. 47) need no apologist. And the descriptive stanzas (as of sunset, evening, or moonrise, ii. 50, i. 35-36, iii. 25) deserve high praise for their vividness and genuinely poetic sense of the fairest aspects of nature. And some of the "enamored verses"² will bear the test of Occidental criticism,—their tenderness and beauty and dignity unimpeached. The contrasts between the love-lorn solemnity of the King and the mocking badinage of his Jester³ show a command of the shadings of expression that is by no means contemptible.

The Text and the Critical Apparatus.—I need add little to what is said by Dr. Konow, pages xxiii-xxvi, about this part of the work. I am confident that students will appreciate the pains I have taken to have the typography convenient, especially that of the various readings. I regret that these last are so copious; but the exceptional nature of the text must excuse their fulness.

Method of Citation.—The verse-portions are cited by act and stanza and line, the line being indicated by *a*, *b*, *c*, or *d*. The prose clauses

¹ Such as Apte's, in his *Rajagṛhara*, p. 24.

² Cf. i. 32, i. 7, 9, 10.

³ For example, at ii. 40¹⁻⁶, ii. 50¹⁻², iii. 20.

between any two stanzas are numbered consecutively with Arabic numerals, and are cited by the number of the act with that of the preceding stanza and that of the clause. Thus iv. 19⁶⁷ is the last clause between iv. 19 and iv. 20. Similarly ii. 0⁵ is used to indicate the fifth of the prose clauses preceding stanza 1 of act ii. It is thus apparent at a glance whether any given citation refers to a passage of prose or of verse.

A simple and sufficient means of citation is absolutely indispensable for any text of mingled verse and prose that is of consequence enough to be studied and cited at all. The editor who fails to provide such means is guilty of flagrant neglect of plain duty and of gross disregard for the time and convenience of students and of his colleagues. By way of punishment he may count upon the seriously circumscribed usefulness of his book and the silent maledictions of those who are forced to use it. Let me here call renewed attention to Ernst Leumann's "Request to the future editors of dramas and post-Vedic prose texts of the Indian literature,"¹ commending it to most thoughtful consideration.

The Glossarial Index. — To the Prākṛit forms of this text I believe that the Index will prove a very accurate and complete concordance. The words of the stage-directions are in Sanskrit and are not included. The English definitions may, I fear, seem inadequate by reason of brevity. It is therefore well to mention that the reader must supplement the definition of any given Prākṛit word by a study of the senses of its Sanskrit counterpart, or by reference to Pischel's edition of Hemachandra's Prākṛit Grammar and Dictionary,² where these are cited. Failing these books, it is hoped that the Translation will serve as an entirely adequate complement to the Index.

The arrangement of the Index demands a word of explanation. Verbal forms are assembled under the Sanskrit form of the root to which they belong when this can be given; otherwise, they are put under the heading of the third singular present indicative of the Prākṛit form. Thus *pa-adei* stands under *kat*; while *khuttai* is given under *khuttai*.³ Similarly, *jantia* is put under *gantra*-, while *janta* comes in alphabetic place. Again, *vi-inṇa* is given under *tṛ*; but *vi-tthiṇṇa* and *uṇ-ṇaa* (as

¹ Zeitschrift der deutschen morgenländischen Gesellschaft, xlii. 161.

² Cited by the initials "H." and "HD."

³ For other examples, see my note to ii. 4.

quasi adjectives) and *mīlāna* (on account of the splitting of the *mī*-group) are set in their alphabetic places and not under *str* and *ma* and *mā*. I trust that the occasional hints in my notes will reduce to a minimum any practical inconveniences resulting from the arrangement of the Index.

The Translation. — It is a part of the fundamental plans of this Series that none of the texts published in it shall be without a translation. The Series does not aim to consult the interests of Sanskrit students exclusively. For better, for worse, this part of the plan is at all events in accord with the dictates of absolute frankness. The wisdom of the Wise Men of the East is to be estimated by Occidental readers with entire fairness—nothing less, nothing more. And for this reason we may neither withhold its excellencies nor cloak its defects. I am, moreover, strongly persuaded that Indian studies would have exerted much larger influence upon the intellectual life of our day, and would even have made more rapid progress, if the masters of Indology had devoted more of their time to the work of translation and popular exposition. The new recruits for this field must be drawn from the circle of those interested. To enlarge that circle is therefore indispensable. Moreover, the comparative study of literature is now a recognized discipline with clear aims and zealous votaries. And to such students also this translation makes its appeal.

After the Text and Index were completed, I requested Dr. Konow to make a translation: and to my request he acceded with the utmost kindness and promptness. But upon this matter, his own remarks, p. xvii, may be consulted. The play is very difficult to translate. The metaphors, be it for their boldness or their accumulation, are at times most intractable. And often the point of a stanza or phrase requires for its reproduction in English such a command of delicate nuances of expression as cannot be expected of one to whom English is not vernacular. The revising of Dr. Konow's rendering proved to be not feasible. And therefore, after trying and failing to find an American who was both willing and able to translate the piece, I set myself most reluctantly to the delightful and interesting work of making a new version.

Most reluctantly, — because it involved a delay of weeks in the

progress of the labor of issuing the works of my two departed friends, the Atharva-Veda of Professor Whitney and the Visuddhi-Magga of Henry Clarke Warren. This delay has been a sore grief to me, although tempered by the feeling that these Prākṛit studies would at any rate inure to the benefit of my equipment for the completion of Mr. Warren's work.

The translation here presented is accordingly an essentially independent one, of my own making. A good many of the best stanzas I have rendered in metrical form. That I have not so rendered the rest may be set down in part to their intrinsic inferiority, and in part to the extreme pressure under which the keen sense of the above-mentioned delay caused me to do the work. The marked diversities of tone and style¹ I have endeavored faithfully to reproduce in the tone and style of my English.² The translator must be able to *feel* the atmosphere of each of the varying scenes and to adapt his version to their subtle changes.

Almost at the outset it appeared that the translation, unless provided with a running comment, would necessarily be obscure in many points even to the Sanskritist. I hope that no one will find these notes unacceptable. That this portion of the volume is intended in part for non-Indianists, is the reason for writing the *ch*-sound in proper names with *ch* (instead of the usual *c*) and for giving such notes as that on the Asuras at ii. 31^b.

Scant as the action or stage-business of this play may be, it is the interpreter's duty to make it intelligible to the otherwise unaided student. In the introductory paragraphs, therefore, pages 213-222, I have done my best to make clear the sequence of the inferential as well as of the explicit parts of the action, and likewise the place and time of each element thereof.

One little detail perhaps needs a word from the prefacer, to wit, the version of *piya-vaassa* as 'old man.'³ The German *hoch* = 'high,' and *Abend-zeit* = 'even-tide.' So Prākṛit *piya* = 'dear,' and *vaassa* = 'friend.'

¹ Well illustrated at ii. 40² ff. Or compare i. 16¹ ff. with i. 18¹ ff.

² For this reason, readers whose native tongue is not English may find occasional

colloquialisms for the explanation of which no dictionary less complete than the Century Dictionary, for example, will suffice.

³ See note to i. 18¹⁷.

But it is hardly less grotesquely incongruous to render *pigavān* by 'dear friend' than to render *Hoc'ait* by 'high tide.' The connotation of the colloquial "old man," as used even by very young men to one another, with all its suggestions of jovial good-fellowship, shows for itself how fatally misleading a wooden literalness may be.¹ We all know that a *green black-berry* is *red*.

There are some things in this play which are repellent to a mind that is bred to the large variety of wholesome interests² that characterize our best modern life. Instead of making the offensive ideas conspicuous by the thin veil of an occasional Latin phrase, I have judged it better to give them in English, simply toning down their more drastic features.

Wer den Dichter will verstehen
Muss in Dichters Lande gehen.

Never was the truth of this couplet brought home to me with more force than in the making of this translation. My own sojourn in India was, alas, too short to absolve me from dependence upon books. I was therefore glad to have the help of the native scholiast, Vāsudeva. No other scholia were accessible to me. And I gratefully record my indebtedness to Roxburgh's *Flora Indica*; and to several of the systematic Sanskrit treatises on plants and minerals, mentioned below, p. 177; and, last, not least, to my venerable friend, Böhtlingk. I am glad to bear the shame of not having realized earlier the profit to be had from his *Hemachandra* as an aid to the study of Sanskrit synonymy, if by this confession any are led to heart the excellent words of three and fifty years ago with which he closes his preface:

Ich bin überzeugt, dass mit dieser neuen Ausgabe Vielen gedient sein wird; nur Einer, der es sich zum festen Vorsatz gemacht zu haben scheint, bei seinen Sanskrit-Studien nie an die reinere Quelle zu gehen, wird zu seinem eigenen Nachtheil und zu aller derer, die seine Werke

¹ COROLLARY. — Taking due account of the diversities of tone, I have rendered *amśa* by 'my man' at ii. 62; by a slightly impatient 'man' at iii. 21; and by a dignified and stately 'O friend' at iv. 5.

² We must remember that these were often utterly lacking to the Indian village. The Sanskrit student may make this point clear to himself by consulting in the Index the articles upon *pramā* and its derivatives.

benutzen, nach wie vor Alles bei Seite liegen lassen, was auf diesem Gebiete erscheint.

It is fitting, in this fourth volume of the Series (the first to contain a preface from the General Editor), to acknowledge the twofold indebtedness of Harvard University to an alumnus, Dr. Fitzedward Hall, of the class of 1846. He has, on the one hand, honored his Alma Mater by his achievements in Oriental¹ as well as in English philology; and, on the other, he has made to the Library of the University a gift which is unique. With pride of nativity² and with loyalty to his college unimpaired by years of absence, he has given to it his rare and early Indian printed books, and — what is more — his precious collection of Sanskrit manuscripts.³ These manuscripts, with some five hundred purchased by me in Western India, constitute the largest and most valuable collection of the kind in America. It is my fervent hope that they may be of much service in realizing the plans of this Series, not only directly, but also by way of stimulus to Oriental research.

C. R. LANMAN.

HARVARD UNIVERSITY,
March 31, 1900.

Postscript. — July 8, 1900. In the meantime, I have submitted the proof-sheets of the entire translation to Dr. Konow, and he has returned them all with many useful suggestions of improvement or correction. For these it gives me great pleasure to make public acknowledgment of my sincere thanks.

¹ Students of English, considering the part he has borne in the production of the great "Oxford English Dictionary," and the marvellous learning thereby attested, might well enough be excused for not knowing that he had, long before, attained distinction as an Indianist. The first Sanskrit texts ever published by an American were his editions of *Ātmabodh* and *Tattvabodh* (Mirzapore, 1852). And his early writings on

Indian philosophy, dramaturgy, epigraphy, etc., are still cited with deference by the best authorities of to-day.

² His ancestor, John Hall, immigrated just 270 years ago from England to Charlestown, about three miles from the seat of Harvard College.

³ Acquired during long official residence in India, as Professor at Benares and as Inspector of Public Instruction.

PREFACE BY THE EDITOR OF THIS TEXT.

TWENTY-FOUR years have passed since Professor Pischel, in the preface to his edition of Hemacandra's Prākṛit grammar, declared a critical edition of the Karpūramañjarī to be a necessity for the advancement of Prākṛit studies. Rājasekhara has been highly esteemed for his proficiency in the Prākṛits, and it was to be hoped that a careful edition of his only Prākṛit play might throw some light upon the linguistic history of India. But unfortunately, the materials then available proved to be insufficient. Since that time new manuscripts have been found, and some years ago Professor Pischel proposed to me to undertake the work, and at the same time he kindly put at my disposal the collations which he had formerly made with the view of editing the play himself. Though regretting that the edition should not proceed from his master's hand, I thankfully accepted his proposal, as he declared it impossible to find the leisure necessary for the work himself.

I have myself collated only the manuscripts NRSTUW. For ABCP, I used the collations made by Professor Pischel; and Dr. Lüders kindly collated O for me.

In the notes I have quoted all truly various readings. I leave unmentioned the ya-gruti and the dental n in the Jaina mss.; whereas, in the readings of STU, I have always transcribed the dot + consonant as double consonant. I also pass by all evident blunders in silence. The *anunāsika* is generally indicated by the same sign as the *anusvāra*; and this fact must be remembered in using the critical notes.

The chief aim of this edition then is a linguistic one. But besides, I have also been guided by another consideration. I often had to regret that no chrestomathy of the Prākṛits of the plays exists, and it was my hope that the Karpūramañjarī might be used as such one. This consid-

eration has also, to some extent, influenced my work. Thus I have, in some places, introduced the peculiar forms of the two dialects, even against the reading of all manuscripts. Further, the vocabulary is composed with the aim to serve students learning Prākṛit. To study those dialects it is, naturally, necessary to know Sanskrit, and I therefore always refer to the corresponding Sanskrit form, where this is possible. I have not made any attempt to give an etymological index, nor have I intended to furnish a vocabulary which might be sufficient without knowledge of Sanskrit.

From the same point of view I did not think it convenient to add a translation. And I was also convinced that it should be impossible to me to translate such an intricate text satisfactorily, as long as English was not more familiar to me. On the other hand the general editor, from quite another point of view, thought it necessary to add a translation. Upon his request I therefore made an attempt to render the text in English. But I soon felt how unsatisfactory my work must be, and what I sent Professor Lanman can hardly be called more than a rude paraphrase. I was therefore very glad to hear that he would work out a translation himself.

My best thanks are due to those who have, in various ways, aided me in the work, to Professor H. Jacobi, Dr. H. Lüders, and Dr. A. Stein; to the government of Madras for the courtesy and kindness with which it forwarded new materials to me; but above all to Professors Pischel and Lanman. To the rich knowledge and kind benevolence of the former I never appealed in vain, and though overloaded with other works, he has kindly read the proofs of text and vocabulary. And the kind interest which Professor Lanman has taken in my work, and the unselfish assistance which he has rendered me, cannot, in any respect, be measured from his prefatory remarks.

STEN KONOW.

UNIVERSITY OF KRISTIANIA,
June 29, 1900.

CRITICAL ACCOUNT OF THE MANUSCRIPTS.

The Text. — This edition of the text of the Karpūra-mañjarī is based upon the following manuscripts :

A. Jaina ms., 8 leaves, with 9-13 lines on each page: 2½ inches by 4½ inches. Contains javanikāntara i. See Bhandarkar, Report on the search for Sanskrit mss. in the Bombay Presidency during 1882-83, Bombay, 1884, p. 156, no. 418. The colophon reads: iti grīkharatūṇa-vabhogaṇadinamaṇiḡrījīvasāgarasūriḡṣyavācānācāryaviraçitāyām karpūramañjarīmahānāṭikāyām prathamam javanikāntaram vivṛitam idam grī | grī rājanpure likhitam rājanpure likhitam . Vācānācārya must be the author of a commentary on the Karpūramañjarī. Of this commentary a few traces are left. An incorrect ms. Aspirates are doubled: nā is often substituted for nt. Codex A is therefore possibly copied from a South Indian original. Cp. Pischel, Nachrichten, Göttingen, 1873, 266 ff.

B. Jaina ms., 8 leaves, with 15 lines on each side: 10½ inches by 4½ inches. Prakṛit text, Sanskrit translation, and some glosses. Contains javanikāntara i., the beginning of ii., as far as kidaāvajjām (ii. 1st), and the end from sā rayanamayī (iv. 19th). See Kielhorn, Report on the search for Sanskrit mss. in the Bombay Presidency during 1880-81, Bombay, 1881, p. 83, no. 22. The colophon reads: iti grīkarpūramañjarīnāṭikā kasya [!] samāptā. sam. 1600 varṣe grīmahāmanagare.

C. Jaina ms., 11 leaves, with 8 lines on each page: 9½ inches by 4½ inches. Fol. 3 is wanting. Contains javanikāntara ii. See Bhandarkar, l.c., p. 156, no. 419. The colophon reads: iti grīkhugatūṇanabhogaṇa-grījīvasāgarasūriḡṣyavācānācāryaviraçitāyām karpūramañjaryām dvitīyām javanikāntaram vṛttam grī | cīṭṭhadu edam likhitam dāva dīnaso diyo mahio | ehi payaṭṭadu saṃto saccaṃ saccaṃ kumaṃto vva | 1 | rāyapurathṭhidenā uḍiyajālīsīnorattasīrīnarasīmhasūmujādena likhitam jjeva | Karpūramañjarīnāṭikām. Codex C has the same peculiarities as A, and seems to be a continuation of that ms.

N. A modern Nāgarī ms., 16 leaves text, 13 leaves translation, with 15 lines on each page: 13 inches by 8½ inches. The water-mark has the date 1859. Several lacunas. Conclusion of the text wanting. See

Weber, Verzeichniss der Sanskrit- und Prākṛit-handschriften der Königl. Bibliothek in Berlin, Berlin, 1886, no. 1558. The doubling of the aspirates and the occasional writing of *nd* for *nt* point to a South Indian origin; and forms such as *diṃṃna* for *diṃbha* and a few instances of *ya-eruti* (or writing of an intervocalic *y* in cases of secondary hiatus, as in *vaṃṃṇa* for *vaṃṇa*) show influence from Jaina mss.

O. A modern Nāgarī ms., 21 leaves, with 18 lines on each page : 10½ inches by 9½ inches. Prākṛit text with some glosses. Sometimes corrections in the margin. In a few places defective. The ms. was copied after the year 1830. See Aufrecht, Catalogue of the Bodleian mss., p. 146^b, no. 313.

P. Copy from a Jaina ms., 46 leaves, with 15 lines on each page, 11 $\frac{3}{4}$ inches by 5 $\frac{3}{4}$ inches. Complete text and translation. Modern and very incorrect. See Kielhorn, l.c., p. 83, no. 23. After each javanikāntara is the following colophon: iti gr̥matsūryavamaṇḍobhavasahigilakulāvataṁsaśrīmatprayaḡa (i. and ii., prayoga) dāsāṁgajaśrīpremarājaviracite karpūrakusumanāṁni karpūramaiṁjarībhāṣye . . . yavanikāntaram samāptam. Ends: cūbbam bhavatu || samvat 1931 prathamāṣāḍhaḡuklapakṣe tithāu ṣaṣṡyām caṁivāre likhitaṁ idaṁ vyāsagopīdāsātmaṁjēna || malākhyānāṁnā || śrījayaḡilanagare ||.

R. Copy of the ms. no. 417 of the Raghunatha temple library. See Stein, Catalogue of the Sanskrit manuscripts in the Raghunatha temple library of His Highness the Maharaja of Jammu and Kashmir, Bombay, 1894, p. 77. I owe the possession of the transcript to the kindness of Dr. Stein, who had his assistant, pandit Sahajabhatta, make it for me. Incorrect; some lacunas; conclusion wanting. Text, with the commentary of Vāsudeva.

S. Copy of the Tanjore ms., no. 10634, prepared for me through the liberality of the government of Madras. Text with some lacunas. See Burnell, Classified index to the Sanskrit mss. in the palace at Tanjore, London, 1880, p. 168^a. Grantha letters.

T. Copy of the Tanjore ms., no. 5253, made for Professor Pischel at the request of the late Dr. Burnell. Complete text, with some lacunas. Very incorrect. See Burnell, l.c.

U. Copy of the Tanjore ms., no. 10633^a, Grantha, prepared for my use.
Text with Sanskrit version. Some lacunas. See Burnell, l.c.

W. Jaina ms., 21 leaves, with 13-14 lines on each page, 10½ inches by 4½ inches. Complete text, with marginal paraphrase. See Weber, no. 1557. The colophon reads: samattā kappūramamjari nāma pādikā mahākaiṇo sirirāyasechassa kadā . . . samvat 1520 varṣe ṇāke. The groups tth and ddh are, as a rule, not to be distinguished in this ms.

Commentaries. - Furthermore, I have used the following commentaries: Vāsudeva's gloss in the Raghunatha temple ms. and in the edition of our play in the *Kāvya-mālā*.

K. The commentary of Kṛṣṇasūnu in a transcript of the Tanjore mss., no. 10633^o, belonging to Professor Pischel (see Burnell, l.c.). A new copy was given me by the government of Madras together with S and U.

J. Pītāmbara's Jalpatiratnamañjarī (Kielhorn, l.c., p. 65, no. 242), collated by Professor Pischel. This is a different work from that contained in the corrupt mss. described by Weber, l.c., nos. 1559, 1560.

Among these mss. we can distinguish two distinct groups: a South Indian group, comprising STU; and a Jaina-group, to which belong ABCPW.

STU agree in most particulars and must be traced back to a common source. The doubling of a consonant is indicated by a dot before the consonant; lingual *ḷ* is substituted for dental *ḷ*; etc. Moreover, where the discrepancies between the manuscripts are very considerable, STU have, generally speaking, the same reading. Thus e.g. i. 6, 7, 8¹, 9, 10, 11¹, 18¹³, 20^{1,2}, 22^a, 32¹; ii. 29^c, 34^a, 41^b; iii. 4^{1,5}, 5², 8^o, 20¹, 22^a; iv. 1¹, 9^a, 18^a, 20^o, etc. And in the South Indian group, STU, the conclusion (which is entirely missing in the Jaina group) is different from that in NO (R is incomplete).

Burnell was of opinion that T was copied from S. But in iv. 24, T and U agree, as against S. See also i. 20^o, 21^a, 30¹, 33¹; ii. 41¹, 42¹; iii. 1^d, 3^{a,9}, 4^{a,5,8,9}, etc. It must therefore be concluded that T is copied from U, perhaps with corrections from S (cp. ii. 11¹, 16^b, 41^o; iii. 22^a, etc.). The commentary of Kṛṣṇasūnu agrees with this group: and in the final stanza, with S.

The Jaina mss. are characterized by some common blunders and omissions. Cp. *rīdīāu*, i. 1^d; further, i. 7, 19⁷, 20¹¹; iii. 4¹, etc. Moreover, the complete absence of the conclusion in all these mss. is too extraordinary to be a mere accident. In many readings also, this group differs from the other mss. Cp. i. 9^{a,6}, 15^d; ii. 11^b, 48^b; iii. 1^b, iv. 2¹⁰, 6^d, etc.

Among the Jaina mss., B and W are relatively old. B is very corrupt; W is much better. Both are North Indian mss. B was copied in Mahim (in the Rohtak District) and bought for government in Bikaner. The origin of W is not known.

A and C are attributed in their colophons (which mention the lost commentary) to Vācanācārya, the pupil of Jināsāgara, "the sun in the sky of Kharatāṇa." "Jināsāgara was the first high-priest of a new branch

of the Kharatara sect, which was established in 1630 A.D.," says Bhandarkar, l.c., p. 44. Cp. Klati, *Indian Antiquary*, xi. 250, and *Specimen of a literary-bibliographical Jaina-onomasticon*, Leipzig, 1882, p. 39. A and C were copied in Rājānpur, Punjab, perhaps from a South Indian original. See above; cp. also the reading *gauttānā* in A, i. 19⁶.

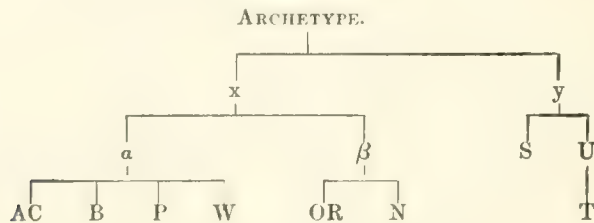
P is a modern transcript, copied and bought in Jesalmir, from a Jaina ms. It is perhaps in some places influenced by the South Indian group (cp. i. 12⁸; ii. 45⁶, etc.); but it is clearly shown to belong to the Jaina group by the agreements mentioned above, p. xxv.

The remaining mss., NOR, are all quite modern. They generally agree with the Jaina group, as against STU; cp. i. 18^{8,9,13}, 20^{1,2}, 22^a, etc., and consider, above all, the blunder which they have in common at ii. 28^c. They therefore seem to be derived from the same source as the Jaina mss. On the other hand they have so many common blunders and various readings that they must be classed apart; cp. i. 8^b, 9^b, 10^b, 15^b, 18^{10,19}, 20⁷, 34⁸; ii. 1³, 6¹⁹, 29^a, etc. In the first act, N shows a nearer connection with R, as at i. 7, 8, 12⁸, 13¹, 15^a, 16^{1,3}, 20³⁴, 32², 34^{b,25}, 35^c, etc. Both N and R have the aspirates doubled in the South Indian way.

O and R are much more closely connected; cp. the critical notes to i. 4¹. Some common blunders, which are not mentioned in the critical notes, point in the same direction: such are *joelam* instead of *jonham*, i. 1^d; *ṇihittagā-* instead of *-gga-*, i. 4^c; *esya* instead of *ettha*, i. 12^b; *lagohim* instead of *laggehim*, i. 16^d; the very frequent writing of *d* instead of *ṭṭ*, etc. Many other readings are common characteristics of O and R: see i. 4¹⁰, 5⁵, 9⁶; ii. 0⁵, 12⁶, 25⁶, 29⁹, 31^d, 42^{23,27}; iii. 1^b, 22^{5,6}; iv. 9^{5 ff.}, etc.

NOR also sometimes differ from each other. Especially we find not seldom that N agrees with the South Indian group (cp. i. 4^{d,2,17}; ii. 31^d; iii. 20¹¹; iv. 20¹¹, etc.) and OR with W (e.g., ii. 45^b; iii. 16^c; iv. 9^{6,8}, 17^a, 18³⁸, 20⁴, etc.). But still NOR must be classed together.

The manuscripts of the *Karpūramañjarī* must therefore be classed according to the following diagram:



PART I

TEXT AND CRITICAL APPARATUS

OF THE

KARPŪRA-MĀÑJARĪ

EDITED BY

STEN KONOW

ABBREVIATIONS

For explanations of abbreviated forms of titles under which certain books have been cited, see the Chronological List of Books, etc., pages 175 to 177.

भहं होउ सरस्सईअ कइणो एन्दन्तु वासाइणो
 अणाणं पि परं पअट्टउ वरा वाणी छइल्लप्पिआ ।
 वच्छोमी तह माअही फुरउ णो सा किं च पञ्चालिआ
 रीईओ विलिहन्तु कव्वकुसला जोएहं चओरा विअ ॥ १ ॥
 अवि अ^१ ।

अकलिअपरिअम्भविअमाइं अजणिअचुम्भणइच्चराइँ दूरं ।
 अघडिअयणताडणाइँ णिच्चं एमह अणङ्गरईण मोहणाइं ॥ २ ॥
 नान्यन्ते^१ ।

स्थापकः ।

ससिहरडमण्डणाणं छम्मुहणासाणं सुरअणपिआणं ।

- 1^a ABPWNORT भोदु. SU होदु. — AB 1^a BWST omit. — T transposes verses सरस्सई. W °ईए. — A कइयणो, B 2 and 4.
 क इणो. — TU णंददु.
 1^b STU वि. — ABWNR पअट्टदु. P पेय-
 ट्टदु. O पअदट्टदु. STU पवट्टदु. — ASTU
 परा. — T घउल्लंप्पिआ.
 1^c W वत्थोमी. N वत्सोमी. — ABPWSTU
 मागहो. O माअधो. — ABPWR फु-
 रदु. N फुरदु. T पुणउ. — B णा. —
 WO किं पि. — N पंचाडिआ.
 1^d ABPW रीदोआउ. NORT रीदोओ. —
 A लिहंदु. B विनहंतु. W लिहंतु. S
 °हंदु. — BW चउरा इव.
 2^a AT °विअमाइं. — O अअणिअ. — B
 °चुंअणाइ. — A °ढंअराइं. P °ढंअराइं.
 STU °राइ.
 2^b AN अघणिअ. — ABPWORS °घण.
 N °यण. — A °ताडणाइं. BSTU
 °णाइ. — ANT मोहणाइं.
 2^c AN नां मूत्रधारः. B नायंते मूत्रधाराः.
 W नायंते मूत्रहारः. OS omit नां स्थाः.
 RT अवि अ.
 3^a T °वंड. — P °मंडणायाणं. — AB
 समाहणासाणं. BWO समाहणासाण. P

गिरिसगिरिन्दुआणं संधाडी वो सुहं देउ ॥ ३ ॥

अवि अ¹ ।

ईसारोसप्पसाअप्पणइसु बहुसो सग्गगङ्गाजलेहिं

आमूलं पूरिआए तुहिणकरकलारुप्पसिप्पीअ रुहो ।

जोएहामुत्ताहलिल्लं एअमउलिणिहित्तग्गहत्थेहिं दोहिं

अग्घं सिग्घं व देन्तो जअइ गिरिसुआपाअपङ्केरुहाणं ॥ ४ ॥

परिक्रम्य नेपथ्याभिसुखमवलोक्य¹ । किं उण एट्टप्पउत्तो विअ दीसदि अम्हाणं
कुसीलवाणं जणो² । जदो एक्का पत्तोइदाइं सिअआइं उच्चिणेदि³ ।
इदरा कुसुमावलीओ गुम्फेदि⁴ । अस्सा पडिसीसआइं पडिसारेदि⁵ ।

संमोहणासाण. N संमोहणासाणं, SU 4¹ A omits. — B सूत्रधारा परि°, P सूत्र-
संमुहणासाण, T कम्मुहणासाण.

3^b B. सिरिसिगिरिंद°, P गिरिसि°. — A °सु-
दाणं, B °सूयाणं. — NU संधाटी, R
संहाली, T संधाटि. — NSTU ओ. —
P दिसउ, NO देदु.

3¹ BT omit.

4^a ABPWNOSTU °प्पसाद°. — ABPWNOR
°प्पणदिमु, T °प्पणदिमु. — O सयागंगा°. —
BW °जलेणं, P °जलेण.

4^b APWNORT पूरिदाए, B परिदाए. —
ORTU तुहिणअर°. — R °अला°. —
A °सुप्पोई, BW °सिप्पोए, P °सिप्पोइ,
SU °सुत्तोए, T °सुत्तोअ.

4^c T दुट्ठ° instead of जोएहा°. — BR
°मोत्ता°, O °मेत्ता°. — P °हल्लिल्लं. —
ms. गद°. — T °सुउड°. — AP
°णिहत°. — A °हत्थेहि. BPSTU °हत्थेहि.

4^d A छ, NSTU omit. — AB दंतो, N
दअंतो, STU ददंतो. — ABWNR
जअदि, P जयति, T जरअइ. — ABP
गिरिसुदा°.

धार नेपथ्याः इतिमुखमवलोक्य. WN सू-
त्रधारः परि°, OR नांद्यंते सूत्रधारः परि°,
T नांद्यंते स्थापकः परि°.

4² ABPWN पुण. — A °पयदो, BWNOR
°अट्टो. P °पयट्टा, SU °प्पअट्टो, T °प-
उट्टो. — O दिसइ, N दोसति, STU
अ° कु° जणो दोसइ. — BPW अम्ह.
— BP कुशीलवाण, W °वाण, T हुसी°. —
ABWR पवंचो, P पवंचो, O वणो.

4³ A पत्तोचियाई, B यत्तोचियाई, PO पत्तो-
चिआइ, W पत्तोच्चिआइ, N पत्तोचिआइ,
R यत्तोचिआइ, SU पत्तोइआइ, T पत्तो-
चिआइ. — A सिचयाई, B सिचियाइं
सियं, P सिचयाइ, W सिचि°, N सिंह°,
O सिचआइ, STU °आइ. — AP उ-
च्चिणोदि, B उच्चेणोदि, SU °णोइ, T उ-
च्चिणोदि का वि लहुवसिआओ पट्टए चट्टइ.

4⁴ A अयरा, BPWNORSU इअरा, T ईअरा.
— SU °वली. — B गुंफदि, STU गुंफेइ.

4⁵ N पडिसाईं, T °आइ. — A पडिसारयदि,
P परि°, W पसारेदि, SU उवणेइ.

का वि हु वणिआओ पट्टए घट्टेदि⁹ । एसो वंसो ठाविदो ठाणे⁷ ।
इअं वीणा पडिसारीअदि⁸ । इमे तिणि वि मिअङ्गा सज्जीअन्ति⁹ ।
एस पक्खाउज्जाणं हलबोलो सुणीअदि¹⁰ । एदं धुवागीदं आल-
वीअदि¹¹ । ता किं पि कुडुसं हक्कारिअ पुच्छिस्सं¹² । नेपथ्याभिमुखमवलोक्य
संज्ञापयति¹³ ।

प्रविश्य¹⁴

पारिषार्थिकः । आणवेदु भावो¹⁵ ।

स्यापकः । किं उण णट्टप्पउत्ता विअ दीसथ¹⁶ ।

4⁹ T see above, at i. 4³. — B चि. P पि.

— B हुए, PNR omit; O सु. SU
अहु. — A पट्टए वणिआउ, B पट्टए
वस्सिआउ, P सुहवणिआउ प°, W प°
वणिआउ, N वणिआयट्टिओ प°, O प°
वणिआओ, SU वस्सिआ वट्टए. — AP
वट्टेदि, BWNORT वट्टेदि. SU घट्टेदि.

4⁷ ABWNORT एस. — A वंस. B वंसे. —
A ठट्ठविदि, B वविदो, PW ठविदो, N
ठिदो, O ठाविदो, SU ओट्टट्टाविअट्टाणो,
T ओट्टट्टाविदट्टाणो. — A ठाणोदं,
BWR ठाणो, O ठाणे.

4⁸ N वीणं. — A परिसरियदि. B पहिसंसारी ।
आदि, N °सारेदि. O °सारिअदि.

4⁹ W इमे, SU इमे वि. — BSU ति, P
तिण, N तोणि. — BPNRT omit
वि. — WO सुअंगा. — A सज्जीयंदि.
B मज्जीयंति, P सज्जीयंते, W सज्जि-
ज्जंति, STU °अंदि.

4¹⁰ After एस A inserts कंसानताल, BW
कंसतालाण, P कंसतालाण, NORSTU
कंसतालाणं. — B पक्खाउज्जाण, P प-
क्खाउज्जाणं, W पक्खाउज्जाण. N पक्खा-
उज्जाणं, OR पक्खालगुज्जालण, STU

अप्फालोप्फालण. — A कोलाहलो. B हल-
वालो, P हलउलो, W हलवालो. NORSTU
हलहलो. — ABPWNR omit सु-
णीअदि.

4¹¹ P एवं पदं, W एवं. STU इदं. — OR
धुआगोदमा°. STU °गोदअं; A adds
त्ति. — P भालवोदि, S omits; U
विजप्पेइ.

4¹² P किं संदेहेण, O कं वि, SU किं ति, T
अहं वि. — A कुटंखं, BP कुटंखं, W
कुटंखं, N कुटुंखं, O कुटुंखादो. — P
हकारिय, T हंकरिअ.

4¹³ A omits; BWNOR °मुखं संज्ञापयति,
P °मुखमवलोकयति.

4¹⁴ A ततः प्रविशति पारिषार्थिकः प्रविश्य
सूत्रधारमाह. BN ततः प्रविशति. P प्र-
विश्यति. WR ततः प्रविशति पारि-
षार्थिकः

4¹⁵ B अणुवेदु. W अणवेदु. — PW भाउ.

4¹⁶ APWOSTU सूत्रधारः, B omits; NR
सूत्रधारः विचिंत्य. — ABPW पुण.
— A °पयदा, B °पयज्ज, PWORT
°पअट्टा, N °घअट्टा, SU °प्पउट्टा. — A
दोसथं, B दोत्सधा, P दोसथं. STU दोसह.

पारिपार्श्विकः । अध इ¹⁷ । सट्टअं णच्चिदब्बं¹⁸ ।

स्यापकः । को उण तस्स कई¹⁹ ।

पारिपार्श्विकः ।

भाव कहिज्जउ एअं को भणइ रअणिवल्लहसिहणो ।

रहुउलचूडामणियो महिन्दवालस्स को अ गुरु ॥ ५ ॥

स्यापकः । विचिन्त्य¹ । अए पणहोत्तरं सु एदं² । प्रकाशम³ । राअसेहरो⁴ ।

पारिपार्श्विकः । सो एदस्स कई⁵ ।

स्यापकः । स्मत्वा⁶ । कधिदं जेव छइल्लेहिं⁷ ।

सो सट्टओ त्ति भणइ दूरं जो णाडिआइ अणुहरइ ।

किं उण पवेसविकखम्भङ्गाइं केवलं ण दीसन्ति ॥ ६ ॥

4¹⁷ A पारि° प्राह. — ABPWO omit अध 5² PNRT omit अए. — P पणहत्तरं, O प-
इं; N पारि । अध इं । सूत्र । किं उण एहुत्तरं, SU पणहुत्तरं. — ABPWSU
णच्चिदब्बं । पारि भाव etc.; R भाव omit खु; NR क्खु. — N सएदं.
instead of अध इं; SU अह इं, T 5^{3,4} A omits. — PO राज°, STU अवि
पारो । अह इ । सूत्र । किं पुण एदं । राअ°.
पारि. भाव etc.

4¹⁸ A सट्टकेण in the margin corrected to
°कं. N सटअं. — P णट्टिदब्बं.

4¹⁹ Mss. सूत्रधारः. — AOT कई.

5³ P अज्ज instead of भाव. — ABPWOR

कहिज्जउ. N कइज्जउ. SU कहोअट्टु, T
कहि ॥ जइ. — APWNORSTU एदं,
B एवं. — BSTU किं. — B भस्सइ,
P भणय. N भणिज्जदि, T भणिज्जइ. —
P रयणव्व°, N रजणी°, T रअणी°. —
B °मिहिंदो. N °गिहंदो.

5^b ABW रहुकुल°, P रहुकूला°. — BSU
महिंदपालस्स, W महिंदबालस्स, NRT म-
हेदपालस्स. — P को इ, N क ओ,
SU को ण. T को ण.

5¹ Mss. सूत्रधारः. — SU स्व°, T आत्मगतं.

5⁶ A पारि° आह. — SU तस्स. After कई
OR add सूत्रं किं सट्टअं.

5⁶ AO omit स्यापकः. BWNSTU सूत्रधारः,
PR पारिपार्श्विकः. — A omits स्म-
त्वा; N मात्वा.

5⁷ P कधिदं, STU कहिदं. — A ज्जेव, B
ज्जेव, P पेव, W ट्ठेव. NO जेव्व, R ज्जे-
व्व, SU एव्व, T जव्व. — P शल्लेहिं
— A adds जहा, SU जह.

6^a PSU omit त्ति. — B भस्स. N भणदि,
STU भणिज्जइ. — A जो दूरं. — A
नाडियाइं, BWSTU °आए, P °यांइ,
O °आओ, R °आइं. — WOT अणु-
हरदि.

6^b ABPW पुण R उण एत्थ. — OR पवे-
सअ°. — A °विकखंभयाइं, B °विकंभा-

विचिन्त्य¹ । ता किं ति सक्कदं परिहरिअ पाउदबन्धे पउत्तो कई² ।

परिपार्थिकः ।

परुसा सक्कअबन्धा पाउअबन्धो वि होइ सुउमारो ।

पुरिसमहिलाणं जेत्तिअमिहन्तरं तेत्तिअमिमाणं ॥ ७ ॥

सव्वभासाचदुरेण तेण भणिदं जेव¹ । जधा² ।

अत्यविसेसा ते चिअ सद्दा ते चेअ परिणमन्ता वि ।

उत्तिविसेसो कवं भासा जा होइ सा होउ ॥ ८ ॥

स्यापकः । ता अप्पा किं ण वणिदो तेण¹ ।

याइं, P °विकवंभयाइं, W °विकवंभयाइ.

NT °विकवंभांआइं. OR °विकंभआइं. —

ABPWO इह केवलं णत्थि, N इह

केवलं ण, R ण केवलं होति, SU दोसदि.

6¹ AP सूत्रधारः instead of विचिं, R सूत्रं विं.

6² STU omit ता. — BR किति, APSTU omit ति; W हि. — A सक्किं, BPWNORSTU सक्कअं. — A पायि-यबंधे, B पाईयबंधे. P पाईयबांध. W पाई-अबंधे. NOR पाउअं, SU पाउडं, T परिहरिआउअं. — A पइटो. BPWNOR पअटो. SU पउटो. — A सो कई, P ति, N omits; SU एसो.

7 ABPW omit; in NR verse 7 stands after verse 8, in O after 7². NOR insert भवि अ between the two verses.

7¹ SU पाउडं, T पाउअं. — N इ, O अ, STU छु. — T भोइ. — N सोमारो. STU °मालो.

7² NRST पुरुसं, O पुरोसं. — N °भोहि-

नाण, O °लाण. — O जेत्तिअमहं. T जत्तिअं. SU °लाणमेत्तिअं. — N ते-त्तिअं छेअ, STU तत्तिअं.

7¹ B °चदुप, PNRSU °चउरेण. W °चतुरेण, T °चचउरेण. — A भणिदं ज्जेव तेण. — B ज्जेव. P ज्जे. W ज्जेव. NO ज्जेव, R ज्जेव, STU ज्जेव.

7² B यया, WNOR जहा. STU जह.

8¹ P अत्ये, R अस्यां, T अद्धं. — AOT °णिवेसा, P णिविसेसा, N °विएसा. R °णिएसा. — APW त. N तें. — AB PWRSTU छिअ. N विअ. O छिअ. — B ज्जेव. P सद्धविसेसेसु. W ति ज्जेव. N ते छिअ सद्दा, O सद्दा ते छिअ, STU छिअ. — AP परिणमंते. N अत्यणिमंतो — A omits वि: P च, N इ. R इ.

8² NOR कळो. — PW होउ. N होइ. — N होहि. STU होहु.

8¹ Mss. सूत्रधारः, A सूं प्राह. — PSTU omit ता. — P वणिदा, N विष्मिदो. O वत्थिदो. — SU देण.

पारिपार्श्विकः । सुणसु² । वणिदो ज्जेव तक्कालकईणं मज्झमि मिअङ्क-
लेहाकधाकारेण अवराइदेण³ । जधा⁴ ।

बालकई कइराओ णिब्भराअस्स तह उवज्झाओ ।

इअ जस्स पएहिँ परम्पराइ माहप्पमारूढं ॥ ९ ॥

सो अस्स कई सिरिअसेहरो तिहुवणं पि धवलेन्ति ।

हरिणङ्कपाडिसिद्धीअ णिक्कलङ्का गुणा जस्स ॥ १० ॥

स्थापकः । ता केण समादिट्ठा पउञ्जध¹ ।

पारिपार्श्विकः ।

चाहुआणकुलमोलिमालिआ राअसेहरकइन्दगेहिणी ।

8² A पारि^१ प्राह. — ANO सुण, B सुणो,
P सुखां, W सुणदु, SU सुणसु.

8³ P सुवसद. — PW द्येव, NOT जेव, R
ज्जीव, SU एव. — BW °कईण, O
°कइण, SU °कइ. — AW मयंका, T
मगांकेखा°. — A °कहाकारणेण, B
°लेहाकारेण, P °लहाकहा°, W °कहाका-
रणेणावराइएण, N °कहाहारेण, O °कधा-
आधारेण, R °कहारेआण, SU °कहा°,
T °कथा°. — A अवराइएण तेण, B
अवराइण, P कइराण, NOR अवराइएण,
S बोव्वरराएण अ°, T वव्वराएण अपरा°,
U वव्वरराएण अ°.

8⁴ W omits; N जहा, STU जह.

9^a N कइराअ, O कराओ. — APW णि-
ब्भय°, B णाब्भअ°, O णिभर°, R वि-
ब्भम°, STU णिब्भरदेवस्स. — B उव-
ज्जाय. P वि उज्जउ, N उज्झाओ, O उव-
ज्जोओ.

9^b A पएहिँ, B एहिँ. — ABW परंपराए. — N
इअं इ जःस परंपराए अप्पा, OR इअ जस्स

परंपराए अप्पा, SU इअ (S इइ) तस्स
गुणाण परंपराए, T इण तस्स जणाणं
परंपरंपराए. — A महाप्प°, B माहत्य°. —
NOR °रुढो.

10^a A एदस्स, BW एअस्स, STU एव. —
U कविराअ°. — ABWOR तिहुअणं,
N तिहुणं. — STU वि. — A धवल-
यंति, B धवलयति, P धवलंसाति, STU
धवलेदि.

10^b APSU °पाडिसिद्धीए, B °पाडिसिद्धीए, W
°पाडिसिद्धीए, NO °पाडिसिद्धीए, R °पा-
लिसिद्धीए, T °पाडिपहीए णङ्कलंका. —
N गुण. — B यस्य.

10¹ A सूत्र° पारि° प्रति; BPWNORTU सू-
त्रधारः. — B समाइज्ज, W समा-
इठा. — A पउजधं, P पयुंदिट्ठु, N
पाऊजस्स, O पडंजधि, STU अणु-
चिट्ठह.

11^a A पारि° सू° प्रति. — P चाहुवाण°, R
चाउहाण°, TU बाहुआण°. — ABPNOR
STU °मॉलि°, W °मउलि°.

भत्तुणो किडमवन्तिमुन्दरी सा पउञ्जइउमेअमिच्छइ ॥ ११ ॥

किं च¹ ।

चण्डवालधरणीहरिणङ्को चक्कवट्टिपअलाहणिमित्तं ।

एत्थ सट्टअवरे रससोत्ते कुन्तलाहिवसुअं परिणइ ॥ १२ ॥

स्थापकः । ता एहि¹ । अणन्तरकरणिज्जं संपादेम्ह² । जदो महाराअदे-
वीणं भूमिअं घेतूण अज्जो अज्जभारिआ अ जवणिअन्तरे वट्टन्ति³ ।

इति परिक्रम्य निष्क्रान्तां⁴ ।

प्रस्तावना⁵ ।

ततः प्रविशति राजा देवी विट्टपको विभवतश्च परिवारः⁶ । सर्वे परिक्रम्य यथोचितमुपविशन्ति⁷ ।

11^b Mss. किदि°. — A °भवदि°, B °मावन्ति°. — U °मवन्दि°. — P एतां नाडि सा. — A पओजयिटु°, BWNO पउंजइटु°. P पउं-
जइवु°, R पउंतदु°, STU पओजइटु°. — ABPWNORSU °मेदमि°, T °मेतमि°. — ABR °च्छदि, P °त्यति, W °छति, N °च्छदि.

11^a A किं च यथाभिधेयत्वं सूचयति पारिः B omits.

12^a B चण्डपाध°, P वडवाल°, NOR चंद°, T चण्डपाल°. — A °हरिणी°, PO °ध-
रिणी°. — O चक्कवन्ति°. — A °पद°, B °ययलाभ°. — W °णमित्तं, N °णि-
मित्तं. O °णमित्ते.

12^b B अत्त, P एत्त सट्टक°. — B °सोत्त. — AN कुंदला°, O कुंदना°. — ABWNOR °सुदं, P °सुत्त. — APWNORT परि-
णोदि, B °णोद.

12^c ABPWNOR omit स्थापकः; TU सूत्र°. — ABPWNOR भाव एहि; A एहि दाव.

12² BW °करणिज्जं. N °कज्जं — A संपा-
दयम्ह. B संपाडिम्ह. P संपाडियम्ह. W
संपाडम्ह. U संपादम्ह.

12³ BP यदो. — N महाराअस्स देव्यं भूमिं.
— B पित्तण, N घेलण. STU घेतूण
(S घत्तूण) भू°. — B अप्पा, P आज्जा. —
A अजभरिया, BP अज्जा°, N भज्जघ-
रिणी, R चडिणिआ. — P omits अ.
— B जवणिअंर. P जयणिंतरे. — AU
वट्टंदि, PN वट्टदि, W चिट्टंति, R ददि,
T कट्टइ.

12⁴ B प्रक्रम्य, SU omit. — B यथोचितं
निःक्रांतो. — A adds सूत्रधारपारि-
पार्श्वकां.

12⁵ A adds नाटकावसरः.

12^{6, 7} AU only ततः प्रविशति राजा. — P
विट्टपको विचक्षणा दासी विभवतश्च प्रतो-
हारादिपरिकरः, T विट्टपकेण विचक्षणा
च — P यथोचितासनेपूष°.

राजा । देवि दक्खिणाहिवणरिन्दणन्दिणि वड्ढावीअसि इमिणा व-
सन्तारम्भेण^१ । जदो^२ ।

बिम्बोद्रे बहलं ए देन्ति मअणं एणो गन्थतेल्लाविला
वेणीओ विरअन्ति लेन्ति ए तथा अङ्गम्मि कुप्पासअं ।

जं बाला मुहकुङ्कुमम्मि वि घणे वट्टन्ति ढिल्लाअरा
तं मण्णे सिसिरं विणिज्जिअ बला पत्तो वसन्तूसवो ॥ १३ ॥

देवो । अहं पि पडिवड्ढाविआ भविस्सं^३ । जधा^४

छोल्लन्ति दन्तरअणाइ गए तुसारे
ईसीस चन्दणरसम्मि मणं कुणन्ति ।

एणिहं सुवन्ति घरमज्झिमसालिआसु

12^a. ° I¹ omits राजा देवि. — B दक्षिणा°, N दक्षिणापहणरेद°, R दक्षिणावहणरेध°, S देक्खिणा°. — TU °णरेद°. — B °निदने, OW °णंदणे. — APW वद्धा-
वीअसि, B वद्धाविपासि, O वट्ठावीहसि,
R वड्ढावीअसि. — ABW omit इमि-
णा. — A omits वस°; B वियंतारंभेण यदो.

13^a AP बहुलं, B विहलं. — BS दंति, P
दिति. — SU म° ए दे° बहुलं. — B
एणो दिति तित्तायिला, W °तिल्लाइरा, N
°तेला°.

13^b B वाणीओ, O वेणाओ. — B वियरंति,
OS विरयंति. — P लंति, OSU णंति,
T लेति. — P अंगं. — A कुप्पासकं,
P किमप्पासयं.

13^c SU कुअकुं°, T कुचकुं°, N °कुंकुम्मि. —
W व. — N omits घणे. — A व-
ट्टंदि. — ANRSU टिल्ला°, B ढिल्ला-
सयरो, T टिल्ला°.

13^d STU ता. — B विणज्जिय. — P व-
संतोच्छवो, W वसंतो°, OR °तूसओ, T
°तुसओ.

13^e B देव वि°, P विभमलेखा, WO देवो
वि°. — NR देव अहं पि तुम्हा, STU
वि. — AW °वद्धाविआ, B °वद्धा°, P
°व्वडाबिया, N °विदा, O पडिवट्ठाविअ
दे, R °वव्धाविआ, SU °वड्ढावइस्सं, T
°वाड्ढावट्टिमं.

13^f BP यथा, O जहा, SU जह, T जया.

14^a P त्यालंति, W त्योल्लंति, T छोलहंति. —
W दंति°. — B °रइणाइ, POR °रअ-
णाइं, N °रअणाणि — ABPWNOR
गदे, T दे.

14^b A इसीस, BWNORSTU ईसीसि.

14^c BP इणहं. — ANR सुअंति, B सुहंति.
— AB °मज्जिम°, NSTU °मज्झम°, O
°मज्जम°. — BP °मालियासु, STU
°पालिआसु (S °सं).

पाअन्तपुञ्जिअपडं मिहुणाइ पेच्छ ॥ १४ ॥

नेपथ्ये^१

वैतालिकयोरैकः । जअ जअ पुव्वदिमङ्गणाभुअङ्ग चम्पाचम्पअकण्णऊर
राढाणिज्जिदराढाचङ्गत्तण विक्कमक्कन्तकामरूव हरिकेलीकेलिआर
अवमण्णिदजच्चमुवणवण सबङ्गसुन्दरत्तणरमणिज्ज मुहाअ दे भोदु
सुरहिसमारम्भो^२ । इध हि^३ ।

पगडीणं गगडवालीपुलअणचवला कच्चिवालाबलाणं
माणं दोखण्डअन्ता रडरहसअरा चोलसीमन्तिणीणं ।

14^d AB पायंद°, P पायंति°. — ABO °पुं-
जिद°, W °त°, N °पुंजाअ°. — AP
WNR मिहुणाइं, B महुणाइ. — P
पित्त.

14¹ A वैतालिको नेपथ्ये.

14² A द्वयोर्मध्ये एकः प्राह PNR वैतालिकः.
STU वैतालिको, S adds विजयतां देवः ।
प्रथमः । — ABWOR जअ once
only. — APWN °दिगंगणा°, B °दि-
साभु°, ORT °दिभंगणा°. — APO जअ
चंपा°. — O चंपंगणाचंपअ°. — B °क-
स्सकुर, T °कस्सपूर. — APO जअ रा°. —
A राठजणियराठ, B °जणियराठ.
PW °जणिदराठ, N लोलाणिज्जाअराठ-
देस, O राठाजणिआणंद, R रौठाणि-
ज्जिअराठदेस, SU °णिज्जिअ°. — A
जय विक्कमक्कन्तकामरूय जय चंगत्तणवि-
णिज्जियकामरूय, B चंगत्तणविणिज्जिय-
कामरूय, P विगित्तणविणिज्जिअकामरूया,
W चंगत्तणणिज्जिदकामरूय, N चंगत्तण-
णिज्जिअकामरूअ, O जअ चंगत्तणविणि-
ज्जिअकामरूअ, R °कामरूअ. — A जय

कदलिहरवेलिकार, B °कारय, P °कलि-
यारक, N हरिकेलिकारअ, O जअ हरि-
केलीकेलिआरअ, R °कारअ, T हरिकेलि°,
U भरि°. — A जय अठगणिद°, BPW
NORSTU अवमण्णिअ°. — N °पच्चण-
युवण°, ST °कस्समुवण्णदाण, U °अस्समुव-
ण्णदाण. — A जय स°, B °त्तणमणिज्ज,
P °सुरत्तणरम°, S °सुंदेररमणिज्ज, U स-
च्छंगरमणिज्ज. — BPWO देवस्स. —
W सुरहिसमयसमारंभो, STU सुरभिसमा-
रंभो होदु.

14³ A जदो. BPWNORSTU इह हि.

15^a STU गंडपालो°. — T °पुणअण°. — P
°चवल, S °चउरा. — P °चालाबालाणं
NR °बालाबालोणं, S चोलबालाबलाणं.

15^b AOR °हंडअन्ता, P °हंडयंतो, N °अंतो.
— BW रदि°, P रेडहरस°, NSTU
°रभम°. — ANR °कला, BP °करा. —
A लोलचूलानयाणं, B लोलचालंगयाणं
P चोलबालंगयाणं, W चोडचोडालयाणं.
NOR लोलचोलपिआणं, S कंचिसोमंति-
णीणं.

कणाडीणं कुणन्ता कुरलतरलणं कुन्तलीणं पिएसुं
गुम्फन्ता ऐहगरिणं मलअसिहरिणो सीअला एन्ति वाआ ॥ १५ ॥
अत्रेव¹

द्वितीयः ।

जाअं कुङ्कुमपङ्कलीढमरढीगरडप्पहं चम्पअं

थोआवट्टिअदुडमुडकुसुमा पम्फुलिआ मल्लिआ ।

मूले सामलमग्गलग्गभसलं लक्खिज्जए किंसुअं

पिज्जनं भसलेहि दोसु वि दिसाभाएसु लग्गेहि व ॥ १६ ॥

राजा । पिए विब्भमलेहे को अहं वड्डावओ तुज्झ का तुमं पि व-
ड्डाविआ मज्झ¹ । किं उण दुवे वि अम्हे वड्डाविदा कच्चणचण्डर-
दणचण्डेहिं बन्दीहिं² । ता विब्भमप्पअट्टावअं तरट्टीणं णट्टावअं
मलअमारुदन्दोलिदलदाणच्चणीणं चारुप्पवच्चिदपच्चमं कलकण्ठ-

15^c N कुणन्तो. — B कुरुलाकुलं, N चिकुलं,
O कुरुलं, R चिउरं. — P पियसु, T
पियेसं.

15^d A गुंफन्ता, N गुंफन्तो, S फन्ता, T गुंपन्ता,
U गुंभन्ता. — B राणगंठी, T गण्धि म-
लहं. — B सिंहरणे. — AP सिंहला,
B संहला, W सिंघला. — BT यन्ति, P
इति, N थांदि, R यन्ति. — N वादा,
T वासा.

15¹ ASTU omit; B अत्रेव. P अत्र.

16^a A द्वितीयवैतालं, P द्वितीयो वैतालिक
पठति. N omits द्वि; S अखं च. U
अवि अ instead of द्वि; T द्वि अखं.
— ABPWNORSU जादं. — P
ओदं, STC पिंगं. — A रयणीगंडं.
B चमटोगंडं, PWO रमणीगंडं.

16^b AB थोवा, P थाआ, NR थोआ. —
ABPWOR वट्टिदं, N यट्ठिदं. S
यंठिअं. — P सुद्धकुसुमा. W कुसुमा,

NOR कलिआ. — BPORSTU पण्फु-
लिआ, N प्पफुलिआ.

16^c N लग्गभमलं, O भसले. — B शाल-
ज्जय, N लक्खिज्ज. — B जिंसुयं, P
omits.

16^d A महुवेहिं, B महएहिं, P महणहिं, W
भमरेहिं, N भमलेहिं, OR भसलेहिं. —
B हाहि वि, P दोसु चि, W दोहि वि,
N दोहि सु, O दोहिं वि, R दोहिं धि,
T दोहिस. — B सदिसा. — N लग्गेहि,
OR लग्गेहिं, T लेगेहि. — A omits
व; S अ.

16¹ NR एक्को, O का. — AB हं, P omits.
— B वट्ठावओ, PW वट्ठावउ, N व-
ट्ठाविदो. — P को, NR एक्का. —
AOT वि, NRSU omit. — B वट्ठाविय,
P वट्ठाव, W वट्ठाविआ, N वट्ठाविदा,
S पआ.

16² ABPW पुण. — W दो, N दुवो, O

कारेसुं कन्दलिदकन्दप्पकोअण्डदण्डाखण्डिदकण्डचण्डिमं मिण्डिब-
न्धवं वसुंधरापुरंधीए पसारिदप्पसदिप्पमाणेहिं अच्छीहिं महूसवं
जधिच्छं पेक्खदु देवी³ ।

देवी । जधा णिवेदिदं बन्दीहिं पउत्ता जेव मलआणिला⁴ । तथा हि⁵ ।

दुए. — U अम्ह, O transposes वड्डा⁶
अम्हे. — ABORSTU वड्डाविआ, PW
वड्डाविआ. — O इमेहिं कं. — B कंच-
रणचंड. — Mss. 'रअण'. — B 'दंडेहिं.
— BWRSTU वंदोहिं.

16³ AWR विअममरट्ट. — APWOT 'प-
अट्टावअं, B 'परिवत्तयं, N 'पअट्टा.अं, R
'पअटाविअं, SU 'प्पवट्टावअं. — A त-
रुणीणं, W तरडोणं, T तरट्टिणी, U तर-
लच्छोणं. — B 'मारुयंदोलिदलता', P
'मारुददोलियफणिलदाणच्चिणीणं, W 'दो-
लिदचंदणलदाणच्चईणीणं, SU मलआ-
णिलंदोलिअललिदलदाणच्चईणं, T मल-
आणिलंदोलिअजदाणच्चईणं. — AWNOR
'पवंचि', B 'पवंचित', P चोरुपिंवंचि-
दयंपंचमं, S 'पवंचिअ', T 'प्पपंचिअ', U
'प्पवंचिअपंचम. — A कलकंठोकिंठकंद-
लोसु, B कलकंठोकिंठकंदली, P कलयटो-
कंठेषु, W कलअंठिकंठेसु, N कलकंठिकं-
ठकंदलेसुं, O कलकंठोकिंठेसु, R कलकंठि-
कंठकंदलेसु, S कलकंठकंदलीसुं, T कलअं-
ठकंदलीसु, U कलकंठकंठकंदलीसु. — A
किदकंदप्पकोदंडदंडाखंडिदकडचंडिमत्त, B
कंदलिदकंदप्पकोदंडाखंडिदकंडचंडिमं, P
कंदलितकंदप्पकोदंडमंहितं, W कंदलिदकं-
दप्पकोदंडदंडचंडिमं, N कंदलीदकंदप्पकोअं-
दंडाखंडिदचंडिमं, O कंदलिदकंदप्पकोअं-
दंडचंडिमं, R कंदप्पकोअंडदंडाखंडिदचंडिमं,

SU कंदप्पकोअंडदंडाखंडिआकंडचंडिमं, T
कंदप्पकोअंडाखंडिआखंडचंडिमं. — ABW
णिद्ध. — NR 'बंधु. — A वसुधा',
O वसुहा'. — B 'पुरंदीए, T 'पुरंधीए.
— BW() ता वि'. — A विहरिय
हत्थमुप्पसारिय पसइसरिक्केहिं अद्धोहिं. B
वित्थारिय पसइपमाणुणिणी, P पसारि-
इप्पमाणालोयणो, W वित्थारिदपसइपमा-
णुणिणी, N विस्सारिअपसइप्पमाणे अ-
च्छणी, O वित्थारिअपसइ', R विसारिअ
पसइप्पमाणे अच्छणी, SU पसारिअपस-
रिसरिक्केहिं, T पसारिअपसारिसरिक्केहिं.
— BPW महोद्धवं, N महूसवं, STU
वसंतमहूसवं. — AP जहित्यं, BWOR
STU जहिच्छं, N जहिच्छुं. — ABPWOS
पेच्छ, RTU पेच्छदु. — ABPWNOSU
omit देवी.

16⁴ A देवी राजानमाह. — AWO जहा,
PSTU जह; PNR add किल. — B
णिवेदिदं, STU 'दिअं. — BWR
वंदोहिं, T वंदहिं; A transposes वं
णि'. — A तथा प'. — APWOR
पअट्टा, B पयज्ज, N प्पअट्टो, S तह
पवट्टदित, TU तह पवट्टंत. — AW ज्जेव,
B ज्जेव, P ज्जेव, N ज्जेव, O ज्जेव, R
ज्जेव, STU ज्जेव. — NS 'लो.

16⁵ APNR तथा हि, BWO तथा अ, ST
तह हि, U omits.

लङ्कातोरणमालिआतरलिणो कुम्भुभवस्सासमे
मन्दन्दोलिअचन्दणहुमवणा कप्पूरसंपक्किणो ।

कङ्केलीकुलकम्पिणो फणिलआणिप्पट्टणट्टावआ

चराडं चुम्बिअतस्सवणिसलिला वाअन्ति चेत्ताणिला ॥ १७ ॥

अवि अ' ।

माणं मुञ्चह देह वल्लहजणे दिट्ठिं तरङ्गुत्तरं

तारुखं दिअहाइ पच्च दह वा पीणत्थणुत्थम्भणं ।

इत्थं कोइलमञ्जुसिञ्जिअमिसा देवस्स पच्चेसुणो

दिखा चेत्तमहूसवेण सहसा आण व्व सव्वंकसा ॥ १८ ॥

विदूषकः । भो तुम्हाणं सव्वाणं मज्झे अहं एक्को कालक्खरिओ' । जस्स मे ससुरस्सुरो परघरे पोत्थअभारं वहन्तो आसि' ।

17^a U 'माणिआ'. — BPSTU 'तरलणा. —

A कुंभुभवस्सासमं, B कुंभुव्वं, W कुंभोमं, SU कुंभुव्वस्सस्समे, T कुंभुव्वु.

17^b ABPWOR 'दोलिदं, N 'दोलितं. —

A 'चंदल'. — WNOR 'लदा. — P 'संवणिणो.

17^c A कंकली, BPNR कंकली, W कंको-

ल्लो, S तंकोलिफनअंणणा, T कोलीफलं, I' तंकोलिफलं. — ABPWNOR 'लदा. — P 'णिपट्टं, N 'विण्णट्टं, O 'विण्णट्टं, STU 'णिण्णिण्ण. — T 'णट्टाविआ.

17^d B चुंदु. — ABPWOR चुंखिदं. — B

'तंवरणि', PT 'तंवरणि', SU तंवरणि. — STU आअंति.

18^a APW मुंचट, BNOR मुंचध. — A धे-

हि. — B दिट्ठी, W दिट्ठं, N दिट्ठी. — A तरंगोत्तरा, O तरंगाडलं.

18^b B दिव, APWNOR 'हाइ. — BP पीणु.

— ABNORT 'त्यणं, P 'त्सवं. — B 'कुंभणा.

18^c W इत्थो. — BP 'सुंज'. — ART 'सिं-

जणं, B 'संजणं, P 'सजिणं, N 'सिंऊणं, O 'सिंजिदं. — N मिसाहेअस्स, R देअस्स.

18^d P 'महूसावणा, N 'चेत्तमहूस्स'. — R भु-

अणो instead of सहसा. — N आणं, SU आणो, T अस्से क. — B कव्वंकसा.

18^e A ततो विदूषकः भो भो, T omits भो;

U अहो. — W सव्वेसिं. — A अहं ज्जेव, STU अहं किल. — A omits एक्को; BPW एको, SU एक्को एव्व. — A कालाक्खरिदो, T कालक्खरिओ पंडिओ.

18^f A जटो ममावि य, O मम, SU मह. —

A सुस्सरस्स सुस्सरो, B ससुरस्स ससरओ, P ससुरयस्स ससुरउ, W ससुरउ, O ससुरस्स ससुरो. R ससुरसुरो; SU add वि. A पंडिआघरे, BPWO परघरेसु, NR

चेटो । विहृत्य³ । तदो आगदं दे परिडच्चं परंपराए⁴ ।

विदूषकः । सकोधम⁵ । आ दामीए धूदे भविस्सकुट्टिणि णिल्लक्खणे विअ-
क्खणे ईदिसो अहं मुक्खो जेण तए वि उवहसीआमि⁶ । अखं च⁷ । रे
परपुत्तविट्ठालिणि भमरटेण्ठे टेण्ठाकराले तुडिदसंघडिदे परंपरा परिड-
च्चस्स मह किं दूसणं आसि⁸ । पेक्ख अकालजलदवंससंभूदाणं परंप-
राए परिडच्चं⁹ । अध वा हत्थे कङ्कणं किं दप्पणेण¹⁰ ।

पंडिअघरे, S परके घरमि, T पंडिअघर,
U परघर. — A पोत्थियाई, B पुत्थि-
याइ, P पोथआइ व, W पोत्थाइ, N
पोत्थिआइ, O पोत्थाई, R पुत्थिआई, S
पोत्थिभारं, T पुत्थिअभारं, U पोत्थिअभारं.
— BWO वहंतओ.

18³ SU विचक्षणा. — A विहृत्य प्राह.

18⁴ A कमागदं दे पंडित्तणं. B यत् कमागदं ते
पं°, PWO कमागदं दे पं°, NR आगदं
दे अखण्ण पंडित्तणं (R °अत्तणं), T दे
पंडिअत्तणं परंपराए आअदं अकालजलदव-
संभूदाणं परंपराए पंडिच्चं अह वा हत्थ-
त्थमि कंकणे किं दप्पणेण see i. 15^{9, 10}.

18⁵ A सकोपं प्राह.

18⁶ APNORSU आः, T आम. — A दा-
सीसुदे, B धूय, P पुत्ति, N पुत्तीण, ORU
धोय, T धुत्ते. — A भविस्ससिक्खं, OR
°कुट्टिणि; SU add रक्खालोदणि. — A
omits णिल्ल°; P णिलक्खवयक्खणे. —
B omits विअक्खणे; WR अविअक्खणे.
— B ईदिसो. NRSTU ईदिसो, O ऐ-
दिसो. — BPWNORSU हे. — P सु-
वा. — BWO जं. N omits; R जो. —
N तुण, ORSTU तुण. — WT omit

वि. — A °हामियामि, B °हमियदि,
PRSTU °हमिज्जामि, N °हमिज्जदि.

18⁷ A अखं च पुनर्विदूषकः. OT अखं अ.

18⁸ STU omit रे; NOR हे. — B परपुत्त-
विट्ठालिणि, O °विट्ठालिणि, S °विट्ठालिणि.

— After पर° P adds कोससत्थचट्टणि,

R adds रक्खालोदणि, STU add को-

सवट्टिणि. — A भमणटिटे, N भमण-

शीले, OT भमर, SU °टंटे. — N दूत-

प्पिण टेटाकराले, O टेटा°, T ठेटा°. —

After टेटा° N adds कोससत्थस्सापहा-

रिणि, R adds कोससआपहारिणि, T

adds रेक्खालोदणि. — A °घट्टिदे, B तुट्ठिणं,

P तुट्ठसंघडो, W तुट्ठं°, NR दुट्ठं°.

O दुधुत्तट्ठं°. — ABPWNOR omit

पर°-आसि; T omits मह.

18⁹ ABPWNORT omit. — S पेक्ख. —

SU °जलदसं°. — U °व्वस्स°.

18¹⁰ T omits, see i. 15⁴. — B अहा.

PWNORSU अह. — S घ. — After

वा U adds रत्थारोहिणि मेडुजोविणि.

— B इत्थंमि, R हत्थ, S हत्थंमि, U

हत्थत्थंमि. — ABRSU कंकणे. — A

ता किं. — N दप्पणेण पेक्खोअदि, O

द° लक्खिज्जदि, R द° पेक्खिअदि.

विचक्षणः । विभाव्य¹¹ । एवं शोदं¹² । धावन्तस्स तुरंगमस्स सिग्घत्तणे किं सक्खिणो पुच्छीअन्ति¹³ । ता वस्सअ वसन्तं¹⁴ ।

विदूषकः । कथं पञ्जरगदा सारिआ विअ कुरूकुराअन्ती चिट्ठसि¹⁵ । ए किं पि जाणासि¹⁶ । ता पिअवअस्सदेवीणं पुरदो पढिस्स¹⁷ । जदो ए कत्थूरिआ कुग्गामे वणे वा विक्खिणीअदि ए सुवखं कसवट्ठिअं विणा कसीअदि¹⁸ । इति पठति¹⁹ ।

फुल्लुक्करं कलमकूरसमं वहन्ति

जे सिन्दुवारविडवा मह वल्लहा ते ।

18¹¹ ASTU omit.

18¹² ABNORSU एव्यं, T पेच्छ एव्यं. — ABN शोदं, STU शदं.

18¹³ ABPWNOR omit धावन्तस्स. — AB PWOR तुरंगमस्स. — A सिग्घत्तण. — A पुच्छिज्जन्ति, B पुच्छिज्जमि, P पुत्थियन्ति, WOSU पुच्छिज्जन्ति, N पुच्छिअन्ति, R पुच्छिअन्ति, T पुच्छिज्जन्ति.

18¹⁴ A तथा त्वं यदि पंडितो सि ता वस्सय वसदं, T वसदंअं.

18¹⁵ ASTU omit कथं; P तुमं, NR तुमं उण, O कथे. — W पंजरि. — P गद, WSTU गआ. — BPNOR सारिअ व्वय, W सारि व्व, STU विअ सारिआ. — W कुरूकुरयन्ती, STU चिरं घुरघुरा (T खु-रुवुरायन्ति). — A पुरो चिट्ठसि.

18¹⁶ BW omit. — SU ए हु किं पि तुमं, T ए किं वि तुमं. — NR जाणेसि.

18¹⁷ B पियवस्स, NRSU पिअवअस्स देवीय (S adds अ), T देवीय पुरो. — A प-ट्ठिस्सं, P पढिस्सं. SU पठिअं. T पट्ठिअं.

18¹⁸ A जदो ककूया गामे ए, S कत्थूरो, T कंथूरिआ ए, U कत्थूरो ए. — BW गामे, P गामावणे omit वा; ASTU omit वणे वा. — A विक्खिणियदि, W विक्खिणोयदि, T विक्खिअदि. — W शोदं, STU ए अ. — W सुवखं जं. — A कस्सटण, B कंजमवट्ठियं, P कसवट्ठयं, S वट्ठअं, T कसणवट्ठिअं, U कसणवट्ठअं. — N सिलापट्टए कं, R पट्टए कं. — O त सुवखं जं कसवहे णिव्वहइ सा घरि-णा जा पदि रंजेदि तं पठिअं जं सभासुं पठोअदि instead of ए सु-कसीअदि, see i. 197.

18¹⁹ A ततः पठदि विदूषकः, P ततः पठति, NOR राजा पिअवअस्स ता (N omits ता) पढ (O भाभण) सुणीअदु (N ँदि) विदूषकः पठति.

19^a A फुल्लुक्करं, BN फुल्लुक्करं, P फुल्लकरं, SU पुफुक्करं. — TU कमल. — STU ँणिहं.

19^b N सिंधु. — RSU दे.

जे गालिअस्स महिसीदहिणे सरिच्छा

ते किं च मुइविअइल्लपसूणपुञ्जा ॥ १९ ॥

विचक्षणा । विहस्य^१ । णिअकन्तारत्तणजोग्गं दे वअणं^२ ।

विदृषकः । ता उआरवअणे तुमं पढ^३ ।

देवी । किंचित्स्मत्वा^४ । सहि विअकवणे अम्हाणं पुरदो तुमं गाढकइत्तणेण गबुत्ताणा होसि^५ । ता पढ संपदं अज्जउत्तस्स पुरदो सअंकिदं किं पि कव्वं^६ । जदो तं कव्वं जं सहासुं पढीअदि तं सुवखं जं कसवट्ठिआए णिव्वडि सा घरिणी जा पदिं रज्जेदि सो पुत्तो जो कुलं उज्जलेदि^७ । विचक्षणा । जं देवी आणवेदि^८ । इति पठति^९ ।

19^c AO गालिदस्स, P गालिहस्स. — B म-
हसी. — R °हहिनो. — T सरि-
कवा.

19^d T विअकील.

19^e A विहस्य प्राह. NR omit.

19^f APOR °कन्तारंजण°, B °कन्तारतूण°. N
णिजकज्जारंभण°, U °कंदार°. — O
°जोमां.

19 BW किं पि. O किं च instead of ता.
— ABPWOSTU उदार°. — BSTU
°वअणा. — W तुमं पि, U omits. —
APORSTU पढ.

19ⁱ A अथ देवी विहस्य किंचित्रामाह. B किं
च स्मत्वा. S omits किंचित्.

19^j STU omit सहि; P अइ. — A अम्ह,
STU अह्म. — A पुर. — P तुवं. NR
तुअं. — ANOR गाढं. — A °कइत्तणे.
P °कइत्तेण. — A गउत्ताणा. B उत्तणा.
P उत्ताणा, W उत्ताणो, N उत्तिखा. O
उत्ताणीत्ता, R उत्तिणा. S ग.उत्ताणा. —
W भोसि.

19^g W omits ता. — A पठसु. ORSU पठ.
— BWNOR °कदं. — BWO omit
किं पि. — STU किं वि सअं क-
व्ववंधं.

19^h ANRSTU omit जदो: B यतः. — N
omits तं कव्वं. — APOSTU सहासु.
BW सहाय. NR सहाय. — AOR
पढी°, BN पढि°, STU पढी°. — O
omits तं सु-रंजेदि, see i. 18¹⁸. — A
कसट्ठे. N कसवट्ठिणं. R कसवदे. ST
कसणवट्ठण. U कसणपट्ठण. — A णिव-
डिदि. BW णिव्वहदि. P णिव्वेदि. NR
णिव्वट्ठेदि. STU कसोअदि. — AB
घरणा°. — NR पिअं. STU पदं
रंजेइ — ABPW omit सो-उज्जलेदि.
— N उत्तो, T पुत्तो. — STU उ-
ज्जलेइ.

19^k S आणवेइ.

19^l APNR omit इति: BWOSTU ति —
A पठदि विचक्षणा.

जे लङ्कागिरिमेहलाहि खलिआ संभोअखिखोरई-

फारुफुल्लफणावलीकवलणे पत्ता दरिद्वत्तणं ।

ते एणिहं मलआणिला विरहिणीणीसाससंपक्किणो

जाआ झत्ति सिमुत्तणे वि बहला तारुणपुष्पा विअ ॥ २० ॥

राजा । सच्चं विअकवणा विअकवणा चदुरत्तणेण उत्तीणं विचित्तदाए
रीदीणं^१ । ता किं अणं कइचूडामणित्तणे ठिदा एसा^२ ।

विदूषकः । सक्कोधम^३ । ता उज्जुअं जेव किं ए भणीअदि अच्चुत्तमा विअ-
कवणा कवम्मि अच्चहमो कविञ्जलो बम्हणो त्ति^४ ।

20^a A °मेखलाहि, WR °हिं, O °निहिं. —
ABWNOR खलिदा, P खनदा, SU
चलिआ. — N °विंखोरई.

20^b APWR फार°. — APWNRT °फुल्ल°. —
B °कणावलीकमलणे, P °कवलिदा,
S °कवलणे. — B दनिदत्तणं.

20^c B विरहणी°. — N °णीसास°, O °णि-
सास°, SU °णिस्सास°.

20^d APWNORT जादा, B जाद ज्जत्ति, O
दसत्ति. — N पि. — AP बहुला.

20^e A राजानंतरोक्तं निशम्य, STU राजा वि-
हस्य. — A सच्चं २, STU सच्चहा. —
A वियकवणा । तथा वियकवणा, PN
वि° once only, STU वि° वि° एव्व.
— B चदुरत्तण, P अहो चदुरत्तणं
अत्थम्म, W चउरत्तणे, N चदुरत्तणे.
S विच । उरत्तणेण, TU चउर°. —
A सत्तीणं, W चदुरत्तीणं, N उनिणं.
R उनिणा. — A वयणविचित्तदाए
य. B ता किं पि अणं विचित्तदाए, P
विचित्तदा ता अचं विचित्तदाए, W ता
अ किमणं चदुरवयणविचित्तदाए, NR
omit वि°; O ता किं अणं वि°, T वि-

दत्तदाए. — ABPWNOR omit रो-
दीणं; T रोईणं. Here A inserts सु-
कइणं पि सुकई वियकवणा, B कईणं
सुचइ ति, P कईणं सुकइ ति, W सुक-
ईणं पि सुकइ ति, NR कईणं पि कई,
O कणेणं वि कइ ति.

20^f BPO omit. — A ता भणइ, W किं
भचइ omits ता. — A सुकइ°, W सुक-
इचूडामणे, S कइंदचू°. — ST णिट्टिदा,
W टिदाए. — NR omit एसा. — Here
A inserts देवी शुत्वाह । जं देवेण नि-
दिठ्ठं तत्तथैव, BNOR देवी विहस्य क-
वि(NR °इ°)चूडामणित्तणे (B °णेण) ठि-
दा एसा. P देवी विहस्य कइचूडामणित्वे
स्थिता एसा देवी विहस्य महोयलंस-
रम्मई एसा. W देवी अज्ज किं एदं महोयलस-
रम्मई एसा वियकवणा एव देवी विहस्य
कविचूडामणित्तणेण ठिदा एसा.

20^g A सक्कोधमाह.

20^h A ज्जेव, B जेव, P येव, W जेव, N
ज्जेव्व, O जेव्व, R लच्च, STU एव्व.
— APWT भणइ, B भिणइ, NR भ°
देवीए, OS भणइ. — A अच्चंताधमो,

विचक्षण । अज्ज मा कुप्प⁵ । कवं जेव दे कइत्तणं पिसुणेदि⁶ । जदो क-
नारत्तणणिन्दणिज्जे वि अत्थे सुउमारा दे वाणी लसत्थणीए विअ
एक्कावली तुन्दिलाए विअ कच्चुलिआ काणाए विअ कज्जलस-
लाआ ण सुट्टदरं रमणिज्जा⁷ ।

विट्ठकः । तुज्ज⁸ उण रमणिज्जे वि अत्थे ण सुन्दरा सदावली⁹ । कणअ-
कडिमुत्तए विअ लोहकिङ्किणीमाला पडिवट्टए विअ तसरवि-
अणा गोरङ्गीए विअ चन्दणचच्चा ण चङ्गत्तणं अवलम्बेदि¹⁰ । तथा
वि तुमं वस्सीअसि¹⁰ ।

B अच्चाधमो, P अच्चंताधम्मो, W अ-
च्चाधम्मे, N अच्चाहमो. O अच्चधमो. —
BNR कविंजल, STU कइंजलो. — AW
बंभणो. — A adda देवो । अध किं ।
एदं महोयल्लस्स सरस्सइ वियक्खणा com-
pare PW i. 20².

20⁶ A कदो कळ्वं, B कधिदं, T कःपकः-
वं. — ABWN ज्जेव, P ज्जेव, O जे-
व्व. R ज्जेव्व, SU एव्व, T एव्वं एव्व.
PNRSTU omit दे. — BW कविं.
— B पिसुणेदि, STU पिसुणेइ.

20⁷ A कंतांजणजोगे णिजे, B णियक्कंतारत्तण-
णिंदिलिज्जे, P निकयंतारत्तणे णिंदणिज्जे,
W णिअकंता, N णिअकज्जारंभणजोगे
णिंदणिज्जे, O णिअकंतांजणजुगो णिंदं,
R णिअकत्तारंजनजोगणिंदं. — ATU
omit वि; BP व, S अत्थे वि. — AP
सुकुमारा, B कुसमारा. W सुकमारा. NR
सोमारा, STU सुउमाला omit दे. —
A जहा । लंघत्थनीए विय एकाउलो । त-
था । तुंदि. — BW तुंदिलाए, N तुंदि-
लाआए. R तुंदिलिआए. O कहिअकेसाए
विअ मालएकुसुममाला तुंदिलाए. U omits
तुं विअ. — B कुंचलियाए, NR कुंच-

लिआ कदिद (N कडिदं) केसाए (R *स-
आए) विअ मालदोकुसुममाला. O कुंच-
लिआ ठेराए विअ कउकवयिअमो. — A
तथा कणाए, N कणाए, STU काणोए.
— B वि. — A अंजणमिनाया. B *सि-
नाया, T *सनाहा. — A omits णरम-
णिज्जा. — P omits ण; BWO सुं ण.
— B सुद्धत्ते, P सुट्टदरं. W सुट्टअरं, N
सुट्टदरं, O सुहुदरं, RU सुट्टरं. T सु-
ट्टअरा. — Before रं BWNOR
add भादि. — S रमणिज्जालंबिआ.

20⁸ AB तुज्ज, W तुज्ज. — A पुण. — A
ज्जेव. P विय instead of वि. — A
STU omit ण. — STU असुंदरा.

20⁹ A *सुत्ते. — WN किंकाणी. — BWO
*मालिआ. — A पडसुत्तपट्टए, B पडियट्टि,
P पट्टवत्थे, W पडिपट्टे. N पट्टवट्टाण.
O पट्टपडे. R पट्टपट्ट, T पडिवट्टपट्ट.
— N इत. — AWO टसरिं. B त-
सरिं. P सरिं, T तिसरं. U तरंसरसं.
— T गोरोए. — W विंव. — B चं-
टखरुच्चा. — ABPWNORT चारुत्तणं.
— STU अवलंबेइ.

20¹⁰ A तथा, NR तहा. STU तह. — A

विचक्षण । अज्ज मा कुप्प¹¹ । का तुम्हेहिं समं पाडिसिद्धी¹² । जदो तुमं
णाराओ विअ णिरक्खरो वि रदणतुलाए णिउज्जीअसि¹³ । अहं
उण तुला विअ लद्धक्खरा वि ण सुवसतुलणे णिउज्जीआमि¹⁴ ।

विदूषकः । एवं मं हसन्तीए तुह वामं दक्खणं च जुहिट्टिरजेट्टुभादर-
णामहेअं अङ्गं तडत्ति उप्पाडइस्सं¹⁵ ।

विचक्षण । अहं पि उत्तरफगुणीपुरस्सरणक्खत्तणामहेअं अङ्गं तुह त-
डत्ति खण्डिस्सं¹⁶ ।

राजा । वअस्स मा एवं भण¹⁷ । कइत्तणे ठिदा एसा¹⁸ ।

omits वि. — B तुवं, NR तुभं, STU
इत्थं. — N वसिअसि, U वाणी आसी.
20¹¹ ABPWSU omit मा कुप्प.

20¹² B तुम्हे, PW तुम्हेहि, SU तुह, T तु-
म्हेहि. — NR सह, STU omit; APW
समं अम्हाणं. — A पडिसिद्धा, P पडिं,
N सिद्धिआ, T पडिपहा.

20¹³ A यदो. — BW तुवं, NR तुभं. — R
omits णां विअ. — NSTU omit वि.
— ABPWNRSTU रअणं, O रणं.
— W तुल्लाए, SU तुलणे. — P
णिजुंजीयसि, S णिउज्जीआसि, U णि-
उज्जीं.

20¹⁴ S omits. — ABW पुण, R दुण. —
BPWNOR तुल व्व, U omits. — B
लद्धअक्खरा, T लद्धअहलक्खरा तुला विअ.
— N omits ण. — A सुवसलवेणावि, B
सुवसतया । तोलणेण नउंजो (illegible),
PWOR सुवसलवे, N कप्पासतुलणे; PWR
add वि. — A युंजामि, B see above,
P णिकुविज्जियामि, N णिउंजिआमि,
TU णिउज्जीं.

20¹⁵ W विं सप्रोथं. — BRSU मत्थं. —

BPWNOR मह भणंतीए, T उवहसंतीए
omits तुह. — A व, P वा, OU अ,
NR omit च. — A जुहिट्टलं, B जु-
हिहं, WO जुहिट्टलं, NSU जुहुट्टिं,
R जुहिट्टलं. — ABWR भाअं, P
भादुणो, N भाउं, STU भादुं. —
ABPWNR धेअं. — ANOR अंगजु-
अलं. — A झडत्ति, B तडत्ति, POR
STU omit; N झत्ति. — A तोडिस्सं,
P खंडिस्सं, W उप्पाडइस्सं, STU खं-
डइस्सं.

20¹⁶ P omits विच. — ABPSU omit
अहं पि; P inserts तह; W तुज्ज पु-
णो हं omits पि; N ता अहं पि, O वि.
— A उतयं, P पुरस्सरां omits णक्ख-
त्तं; O पुरत्थिमं. — ABWNOR
धेअं. — A अंगुयुगलं, N अंगजुअलं. —
ABPW omit तुह; O ते. — APO
तडत्ति, B तडत्ति, NR झत्ति, STU
omit. — S पाडइस्सं, TU छेदइस्सं.

20¹⁷ B वइस्स. — ABPWOSU omit मा-
भण, NR omit मत्थं; T जेत्थं.

20¹⁸ P अपुत्थकइत्तणे. W कयत्तणे, SU कइं-

विदूषकः । सक्रोधम्¹⁹ । ता उज्जुअं जेव किं ण भणीअदि अम्हाणं चेडिआ हरिउट्टणन्दिउट्टुपोट्टिसहालप्पहुदीणं पि पुरदो मुकइ त्ति²⁰ । इति परिक्रामति²¹ ।

विचक्षणा । विहस्य²² । तहिं गच्छ जहिं मे पढमसाहुलिआ गदा²³ ।

विदूषकः । वलितपीथम्²⁴ । तुमं उण तहिं गच्छ जहिं मे मादाए पढमा दन्तावली गदा²⁵ । ईदिसस्स राअउलस्स भदं भोदु जहिं चेडिआ बम्हणेण समसोसिआए दीसदि मइरा पञ्चगव्वं च एकस्सिं भण्डाए करीअदि कच्चं माणिक्कं च समं आहरणे पउज्जीअदि²⁶ ।

दचूडामणितणे, T कइचूडामणितणे. — B णोविदा, WN णिठिदा, O परिणिट्टिदा, T णिट्टिविदा.

20¹⁹ A स° प्राह.

20²⁰ NR omit ता. — AP उज्जयं. — A ज्जेव, B पेय, P प्येव, W ट्येव, NR ता. O सेव्व, STU एव्व. — A भणइ, BNOR भणइ, PS भणइ, W भणइ राजा, T भणसि. — SU चेडो. — A हरियट्ठनंपियट्ठपाडिसयपुभुदीणं पि वृद्धपारासय्यभतानामपि कवीनां. B हरिउट्टनंदियट्ठपोट्टिसहालपहुदीणं, PW हरियट्ठ (W °ट्ठ°) णंदियट्ठपोट्टिसह लण्णहुदीणं, N हरिआट्ठपदिअंदपोट्टीलसाहासनपहुदीणं, O हरिउत्तणंदिउत्त° R हरिअंदनंदिअंदपोटासहाल°, STU हरिवत्तसिद्धि (S °द्धो°) ओट्टोस (T °अंठिस्) पानित्तअचंपअराअमल्लसेहराणं (T °मल्लअसिंहाणं) omit पि. — A मध्ये, BW पुरउ. STU मन्हे.

20²¹ A राजा एवं शेटं विदूषकः रुष्ट इवोत्थाय परिक्रामति, P राजा एवं शेटं विदूषकः परि°, W परि° राजा एवं नेदं विदूषकः रुष्ट इव सक्रोधमुत्थाय परि°,

R राजा एवं शेटं विदूषकः सक्रोधं परि°, U omits; ST omit इति.

20²² B omits विच°. — A विहस्याह. B NOR omit.

20²³ N एवं शेटं तहिं. — P गच्छ लंदंकुअ. — W मे मादाए, STU दे. — NO पढमा, R पढमा. S पुढम°, T पुट्टमा, U पुढमं. — A °साहल्लिया, B °साहुल्लिया, P °साहुल्लिआ, W °साहोनिया. NOR साहिआ. S °स्साहु°, T समुलिआ.

20²⁴ A °थोवमाह, P विहस्य वलित°.

20²⁵ W तुवं, NR तुभं. — AW पुण. B मणु, P पि. — STU दे. — B मदो, P पढमे मादाए, O माराए. — A पढम°, BP पढम°, STU omit. — T गलिदा, U गआ. — After गदा A adds अणं च, W adds अचं च.

20²⁶ P ता ई°. O गेरिसस्स, STU ईरिसस्स. — A रयउ°, BPWOR राउ°. — SU होदु. — A बंभणेहि. WR बंभणेया. O महणेया. — A समं पाडिसिद्धिं करेदि. P समं समसमसोसियाय, N समं सोसिआय, R समं ससोसिआय, SU सम-

विचक्षणा । इध राअउले तं दे भोदु कण्ठट्टिदं जं भअवं तिलोअणो सीसे समुब्वहदि तेण अ दे मुहं चूरीअदु जेण असोअतरू दोहलं लहदि²⁷ ।

विट्ठकः । आ दासीए पुत्ति टेण्ठाकराले कोससदचट्टिणि रच्छालोट्टिणि एवं मंभणसि²⁸ । ता मह महाबम्हणस्स वअणेण तं तुमं लह जं पण्णुणसमए सोहञ्जणो दोहलं लहदि जं च पामराहिंतो गलिब-इलो लहदि²⁹ ।

सोसआ, T समसोसा. — STU दोसइ. — O मदिरा. — OU अ. — B एक-रिसं, W एणस्सिं, N एकस्सि, O एअस्सिं. — A भंडे, W भंडे, N भंडण. — A करदि, BWR कोरदि, N किजइ, S करोअइ, T करइ. — B कळ्ळं, STU काअं. — OS अ. — A आह-रणेहि, B आहारणे, SU आभलणे. — A निउंजेदि, N पउंजेअदि, S पउंजेअइ, T पउंजेअइ, U णिउंजेअदि. — P omits कळ्ळं-प³⁰.

20²⁷ A चेटी विहय्याह, BPNR चेटी. — A इह हि, BWNORSTU इह, P एत्थ. — A राजकुले, BPWNOR राउले. — AN ते, B भो दे instead of दे भोदु; W omits दे; P तं हात्र, U एत्थं एदं दे. — P देउ, O भोदु दे, STU होदु. — After भोदु A runs जं असोयतरू दोहले हलदि । अणं च । जं भयवं ति-लोयणो सीसे ववहदि तं ते कंठे व लगिदं भोदु. — P omits कंठं; SU ण्ठिअं. T ण्ठिअं. — P यत्, N omits. — B तिनोयणा भायवं, P भगवान् तिनोचनो महेप्परः, WO तिं भं, STU भं ति-

णअणो. — SU सोसए. — OSTU णइ. — B तेणं. — BOSTU omit अ; NR च. — P ते, O दे मुहे, S मुहं ते, T मुहं दे. — B चूरयदु, P चूरिज्जदु, N चुरिअदु, O चूरिअदु, S फू-रोअदु, T पूरइज्जइ, U फूरिज्जइ. — P असोयरू, S वउलतरू. — B दोहलं, P दोहलं. W तरुणोणं दोहलं. — ABO लहेदि, P लहेहि, N लहेति, SU लहइ, T लहेइ.

20²⁸ ANRS आः, T आम. — A दासोपुत्ति भमरटिंटे टिंठाकराले, S पुत्ति लच्छालो-ट्टिणि एत्थं भणसि मं and omits the rest. — B टंटां, U लच्छालोट्टिणि टें-टां. — ABOR कोससअं, P कोसा-सयं, W कोससयअं, N कोससअलं, T कोसवट्टिणि, U omits. — BNR ण्ठ-ट्टिणि, P ण्ठट्टिणि, WO ण्ठट्टिणि. — A ण्ठट्टिणि, P omits रच्छां; O ण्ठट्टिणि, T रच्छालोट्टिणि कोसलुट्टिणि, U रच्छालो-ट्टिणि. — A अं एत्थं, NORSTU एत्थं. — AN omit मं; O मे, STU भं मं. — Mess. भणसि (N भणसि).

20²⁹ O omits ता. — WNSTU महं. —

विचक्षणा । अहं उण तुह एवं भणन्तस्स णेउरस्स विअ पाअलग्गस्स पाएण मुहं चूरइस्सं³⁰ । अणं च उत्तरासाढापुरस्सरणक्खत्तणामहेअं अङ्गजुअलं उप्पाडिअ घल्लिस्सं³¹ ।

विट्पकः । सक्रोधं परिक्रामति जवनिकान्तरे किञ्चिदुच्चैः³² । ईदिसं राअउलं दूरे वन्दीअदि जहिं दासी बम्हणेण समं पाडिसिद्धिं करेदि³³ । ता अज्ज-

AWOR °बंभणस्स, B °बढभणस्स, P °बंभस्स, SU °बढभणस्स. — BPWNOR भणदेण. — SU दाणिं तं. — P तुमं पि, NR तुअं. T तुमं दाणिं and omits तं. — A लहि, W लहह, NR लहसु, S लहेहि. — B फगण°, R फुगिन°. T फगुणो°. — A सोहिंजणो, BPO सो-हेजणभो, STU °जणा. — A जणाओ instead of दोहलं: BPO omit; WRT जणादो, N जदो, S दो. — PON ल-हेदि, W लहह, STU लहेति. — BPRT omit च: NO अ, SU वा. — B पाम-रहितो, S पामरादो. U पामराहि. — A गालियब°, B गलवियल्लो, PR गलो°, W गलोयवयो, N गलिल्ल°, O गलद°, SU दुट्ट°, T गट्टि°. — S °वेहिल्लो, T °वहिल्लो, U °बलिल्लो. — W लहहि. NO लहेदि, STU लहह.

TU पासाणेहिं. — U तुह मुहं. — A चूरिस्सं, PW चूरिइस्सं, SU फूरिस्सं. — A adds तथा । उत्तरफगुणोपुरस्सरणक्खत्त-णामधेयं अणं तदिति खंडिस्सं.

20³¹ S omits च: TU अ. — A उत्तराखा-ढनक्खत्तपुरस्सरणामधेयं, B °साढपुरस्सरस्स°, P °साढ°, WN °साढ°, R °साढ°. — O °परट्टिद°, R °पुरणक्खत्त°. — BP WNR °धेअं. — A अंगजुगलं, S अं° दे, T अंग दे, U दे अंग°. — STU हप्पाहइस्सं omit घल्लिस्सं: A खिप्पिस्सं, P ल्लिस्सं, N घालि:सं.

20³² PWO विट्पकः अहं च ते (O तुह) प-चया (P यवस्स°) णिक्कमणो (U °णु°)-क्कमणविवरट्ठाणमंणं खंडिअ घल्लिस्समिति सक्रोधं. — ST परिक्रामन्. — A किञ्चि-दुच्चैर्वक्ति च.

20³⁰ A विचक्षणा विहस्य वक्ति. — AB पुण, N पि उण. — P तह, W तुअ. U omits. — ASTU omit एवं भणन्तस्स; BO have ए° अ° after पाअ°. — NR एवं. — W णेवरस्स. — B वि, T सव्व instead of विअ, U omits. — A पाययानगस्स adds पायेण-चूरिस्सं in the margin. — N पग्ग, S पादेण,

20³³ A इदिसं, PNRSTU ईरिसं. W इदि-स्सं. — ABPWNR राउलं, O लाउलं. — W दूरेण, O दूले. — A वंदीयट्ट. B वंदीयदि. SU वंदिज्जइ, T वंजीअ-दि. — A जह्मो, B यहि. — BO व-म्ह° समं दा°. — W बंभणेण. — A पलपदि, B पदिसिद्धो, PWT पदि°. — STU करेइ.

पुहुदि णिअवसुंधरावम्हणीए चलणमुस्सओ भविअ घरे ज्जेव चिट्ठिस्सं³⁴ ।

सर्वे हमन्ति³⁶

देवी। कीदिसी अज्जकविज्जलेण विणा गोट्टी कीदिसी णअणञ्जणेण विणा पसाहणलच्छी³⁶ ।

नेपथ्ये³⁷

विदूषकः । ए हु ए हु आगमिस्सं³⁸ । अखो को वि पिअवअस्सो अखे-
सीअदु³⁹ । एसा वा दुट्टदासी लम्बकुच्चं टप्परकणं पडिसीसअं दइअ
मह ठाणे करीअदु⁴⁰ । अहं एक्को मुदो तुम्हाणं मज्झे तुम्हे उण वरि-
ससदं जीवध⁴¹ ।

20³⁴ A omits ता. — ABORTU °पुहुदि.
— A णियवसुंधराण बंभणी । ए, B णि-
यवसुंधरवम्हणीए, P णियवसुंधरानामबंभ-
णीए, W णियवसुंधराणामबंभणीए, NR
णिअगेहिणीए वसुंधराणामधेआय बम्हणीए,
O णिअवसुंधरावंभणीए, S णिअवसुंधरा-
बत्तणी, T णिअचरं गदुअ घरणिण वसुं-
धराणामहेआय बत्तणीए, U घरअं गदुअ
णिअवसुंधराबत्तणी. — A चलणन्सूरा-
ओ, B °सुसूओ, PW °सुस्ससगो, N °सु-
सतुओ, T °नुस्सूवो. — A णियगेहे, BP
WO गेहे, NR omit; TU घरए. —
NRU omit ज्जेव; O ज्जेव्व, S एव्व,
T एव. — A विट्ठिस्सं.

20³⁵ A इति श्रुत्वा सर्वे, BNR इति सर्वे, O
ति सर्वे.

20³⁶ A विभमलेखा, N omits देवी. — A
अज्ज की, NR अज्जउत्त की, SU की-
रिसी, T देव कीरिसी. — A कपिंजलेण,
N कइजण्ण कइणा, R कविंजलेण, STU
°कइंजलेण. — B कीदिसं, PW की उण,
STU कीरिसी. — A णयणाणं कज्जलेणा,
N णाण.णामंजणेणा, SU अंजणेण, T

अंजणेणाअणणं omits विणा. — A प-
साह°, PW पसाहणा°. — S adds अ-
च्छीणं.

20³⁷ NR आकाशे, U ने° सगर्वः.

20³⁸ ABPWNRU omit विदू°; ST विदू°
आकर्ष्य सखहुमानं. — OT ए हु once
only. — S आअमिस्सं.

20³⁹ B अखे and omits को वि; A पि. —
P पियवस्सो पियवयस्सेण, W पि° वय-
स्सेण, O वअस्सो, T पियवस्सस्स, U
°वअंसस्सं. — A अणेसियदु, U अखेसणीअदु.

20⁴⁰ BO इअं, NR अहवा एसा. — AWR
omit वा; SU वो. — A बढकुच्चं, N
°कुचा, SU °कुच्चअं, T °हुचं. — A ट-
भङ्गणं, P ट° षडिल्लसीसं चा, W ट°
कडिल्लसीसं षडिल्लसीसं, N °कखा, T ट-
प्परकणं, U अप्परकणं. — AB दइय, PW
दाविय, N देपिअ, R देइअ, S रइअ
corrected to कदुअ, T धरोअ, U कदुअ.
— P मह थाणे, ST अत्तठाणे, U अ-
म्हठाणे, APWNR कीरदु, BO पहसणं
कीरदु, ST कीरदु, U करिज्जउ.

20⁴¹ A अहमेको, B अहमेको. — A मुदो

विचक्षण । मा अणुसंधे⁴² । अणुणअककसो क्वु कविञ्जलो बम्हणो
सलिलसित्तो विअ सणगुणगगणी गाढदरो भोदि⁴³ ।

देवो । समन्तादवलोक्य⁴⁴ ।

गाअन्तगोवअवहूपअपेहिआसु

दोलासु विभमवडेसु णिविट्ठिट्ठो ।

जं जाइ खञ्जिअनुरङ्गरहो दिणसो

तेण च होन्ति दिअहा अइदीहदीहा ॥ २९ ॥

प्रविश्य पटाक्षेपेण⁴⁵

विट्ठपकः । आसणं आसणं⁴⁶ ।

after मज्जे; STU सुओ. — BWO तु-
म्हाणं सखाणं. — A मज्जे, B ज्जेव.
PW मज्झंमि, O जेव्व मज्जे, STU omit.
— N तुझे. — A व instead of उण;
U omits. — N विरसि. — BPW
NRSTU 'सअं. — B जोवधं, NOR
जोअध, SU जोविस्सह, T जयोस्सह. —
APWO add राजा कवि(AW 'इं)-
जलेण विणा कुदो सिअअस्स णिव्हुदो.

20⁴² A हे देवि मा, SU मा णं. — AN अ-
णुसंधेहि, BO 'धेह, P अणुसुंधह, R
omits; STU अणुणेह.

20⁴³ A जेण अणुणयिदुककसो, B अणुणयक,
O 'ककसो. — APW खु, BOSTU
omit. — A एसो कइंजलो, PW कवि-
जलओ, OSTU कइंजलो. — A दिओ
instead of बम्हणो. BPWO omit. —
A विभमलेखा । सलिलसित्ता. P 'सत्तो.
— AO omit विअ. — BO गंठि व्व.
P 'गंठो य, AWRNT 'गंठो. — PW
add दिठं, NR add चिरं. — A in
the text only यरो भोदि and adds
विथ गाढयो भोदि in the upper mar-

gin. — BWOSTU गाढअरो. P गा-
ढरो. N गाढतरो. R गाढअरो. — PW
NO होदि, SU होइ, T होहि. —
NOR add णं दंसणीअं दोसदु.

20⁴⁴ A देवो पुनः. PW विभमलेखा. NR
omit देवो. — BON समस्तमय, W 'लोकि.

21^a B गायंति, N गाअनगोवअवहू, O 'गो-
वइ, STU 'तगअवहू. — A 'पंखि-
दासु, B 'पंकदेसु. PWO 'दासु, N 'पे-
डिआसु, T 'पेखिआसु.

21^b STU डोलासु. — APWR 'वटोसु, B
विभममसदेसु, N 'वदिसु, O जुदासु, S
'वतोसु, TU 'पणसु. — B णिविट्ठिट्ठि-
ट्ठो. N णिसह, R णिसण.

21^c ABPWNOR जादि, AW खंचिद, BP
ORU खंचिद, N खडिदतुरंअ. — B
'सरंगरहो.

21^d N तेण, RT तेणेव, SU तेणे. — ABP
WNOSU व्व, A होदि. — P दिवहा, N
दिअसा. — P इह दोह, OT अदिदो.

21^e A अथ प्रवीक्ष्य. — O नटोक्षेपेण.

21^f A विट्ठं वक्ति. — N आसणमासणं दुवारे
चिट्ठादि भेरवाणंदो.

राजा । किं तेण^१ ।

विदूषकः । भेरवाणन्दो दुवारे चिट्ठिदि^१ ।

देवो । किं सो जो जणवअणादो अच्चब्बुदसिद्धी मुणीअदि^५ ।

विदूषकः । अध इ^६ ।

राजा । पवेसअ^७ ।

विदूषको निष्क्रम्य तेनैव सह प्रविशति^९

भैरवानन्दः । किञ्चिन्मदमभिनीय^९ ।

मन्ताण तन्ताण ण किं पि जाणे ज्ञाणं च णो किं पि गुरुप्पसाआ ।

मज्जं पिआमो महिलं रमामो मोकखं च जामो कुलमग्गलग्गा ॥ २२ ॥

अवि अ^१ ।

राडा चण्डा दिक्खिआ धम्मदारा

मज्जं मंसं पिज्जए सज्जए अ ।

21³ A राजाह. — N राजा । संपत्तो भैरवा-
णन्दो. — T ते, U देण.

21⁴ N omits. — Only O and occasion-
ally SU have भइरवाणंदो; the others
read here and in the following भैर^०.
— A उपवेसमदि, B उपविस्सदि, P
उपविमदि, W उवविमदि, R आभच्छदि,
STU द्वारे वट्ठ.

21⁵ N omits. — W राजा. — A भो जो and
omits किं; BPW जो सो — A °वयणाभो,
P °वज्जणादां. — A अच्चब्बुदा°, B अच्च-
ब्बुव, P अच्चब्बुव°, W अच्चब्बुअ°. —
P मुणीयदि.

21⁶ A omits विट्ठि. — STU अह. — APW
किं, BO इ.

21⁷ NSU पवेसअ पवेसअ.

21⁸ B निमृत्य, T तहेति निष्क्रम्य. — STU
तेन सह. — A विशति.

21⁹ B °मंदमभि°, N °मंदाहमभि°. — NR
add पठति.

22^a ABPWO मंतो ण तंतो ण, N मंतं ण
तंतं ण, R मंतो ण त्वत्तो ण. — AN
हु किं, BPWO अ किं, R च किं. —
STU वि. — ABPR जाणं, W ज्ञाणं,
N जाण, O गहाणं. — A धाणं, W
जाणं. — B पि णा, O अ णो किं तु,
STU वि. — PWRS °सादा, N गुउ-
प्पसादो, OTU °सादो.

22^b BW पिवामो, PNSU पिवामो. — N
मिहिलं. — T रमामोकखं. — PN भ-
जामो, O अ जामो.

22¹ A अणं च.

23^a P चंडा रंडा, O चंडी. — APNR दि-
क्खिदा, B सिक्खिदा, W दिक्खिदा. —
O धमादिरा.

23^b A मांसं मज्जं, B मदां मंसं, T मज्जं

भिक्वा भोज्जं चम्मखण्डं च सेज्जा

कोलो धम्मो कस्स णो भाइ रम्मो ॥ २३ ॥

किं च'।

मुत्तिं भणन्ति हरिवम्हमुहा वि देवा

झाणेण वेअपढणेण कउक्किआहिं ।

एक्केण केवलमुमादडएण दिट्ठो

मोक्खो समं सुरअकेलिसुरारसेहिं ॥ २४ ॥

राजा । इदं आसणं'। उवविसदु भेरवाणन्दो'।

भेरवानन्दः । उपविश्य'। किं काद्वं'।

राजा । कहिं पि विसए अच्चरिअं दट्ठु इच्छामि'।

भेरवानन्दः ।

दंसेमि तं पि ससिणं वसुहावडणं

यम्भेमि तस्स वि रइस्स रहं णहड्डे ।

समं. — ABPR ख० पि०. — ABPW 24^d N मोक्खो. — B सुरद०. — W 'सुहा-
वा. T अ.

23^b B भिक्वा. — N भोज्ज. — O अ. —
T सेज्जा.

24^a ABNRSTU उप०. — A omits भद०.
B 'खंड.

23^d N कालो. — ABPWOR भादि, N भ-
दि. S होइ. U छाइ.

24^a A उपवीश्य भे०. B omits भे०.

23ⁱ T अवि अ.

24^a AWSU काअळं. B कतळं.

24^a APO 'वंभमुहा, B 'मुहादि. PU इ.
NOR हि, ST अ. — NRT देआ, O
देव्वा.

24^a STU वि. — T विअसे. — P अत्य
रियं. SU अच्छेरं. T अच्चरिअं.

24^a A ज्जाणेण, O साणेण. — STU वेद०.
— ARSU 'पढणेण, T 'पटणेण. —

25^a OSTU वि. — T ससणं — B वसु-
धा०. — W 'इवचं. N 'वतिष्ठं.

AWORS कटुं, BPU कटुं. — B
'किवयाहिं, P 'कियाहिं. NRT 'क्किआय.

25^b B कंभेमि. O पंभेमि. T पंवेमि. — AB
PNR रविस्स, T रहं रइणो. — B

24^a B इक्खेव. P एक्केण. — A 'दयिणेण.
NRT 'दइदेण. — B दिट्ठे

रणं. SU गइं. — B णहट्टे, P णभट्टे.
ST णहोट्टे.

आणेमि जक्वसुरसिङ्गणङ्गणाओ

तं एत्थि भूमिवलए मह जं ए सज्जं ॥ २५ ॥

ता भण किं करीअदु¹।

राजा । विट्ठकं विलोक्य² । वअस्स भण³ । कहिं पि अपुबं दिट्ठं महिला-
रदणं⁴ ।

विट्ठकः । अत्थि एत्थ दक्खिणावधे वच्छोमं णाम एअरं⁶ । तहिं मए
एक्कं कणारदणं दिट्ठं⁶ । तं इध आणीअदु⁷ ।

भैरवानन्दः । आणीअदि⁸ ।

राजा । अवदारीअदु पुस्सिमाहरिणङ्को धरणीदले⁹ ।

भैरवानन्दो ध्यानं नाटयति¹⁰

ततः प्रविशति पटालेपेण नायिका¹¹ । सर्वे ऽ वलोकयन्ति¹²

राजा । अहह अच्छरिअं अच्छरिअं¹³ ।

25^c W जक्वु°, STU सक्खसुर°. — P गण
गणाओ.

25^d S णतिभुवणे. TU एत्थ भुवणे. — ABR
सज्जं. NOSTU सक्कं.

25^e B भणए, S भण्णदु. — A करदु, BW
कोरदु. P कोरवो. NT करिअदु.

25² ABPWNOR omit.

25³ AS omit वअस्स. — N तुअ, R तए.
SU कहेहि, T तुए instead of भण.

25⁴ S अ कहिं, B किमपि, PWO कि पि.
STU वि. — B अउच्च, PW अउच्चं.
— STU दि° अ°. — A कणा°. —
Mss. °रअणं. — N म° दि°. — O
(and R in the translation) adds
विट्ठ दिट्ठं दाय राजा कहेहि.

25⁵ N omits. — RT omit एत्थ. — AB
PWNOR °वहे. ST °पहे, U °पये. —
A वत्साम, W वत्थोयमं, STU व-
च्छोमो.

25⁶ N omits. — AO अपुच्चं, B अउच्चं
instead of एक्कं. — W कखाया°, STU
कखआ°. — Mss. °रअणं.

25⁷ A राजा त. — Mss. इह. — ST आ-
णोदु भैरवाणंदो, U भइर° आणोदु.

25⁸ O आणिअदि. SU omit; T आणिज्जइ.

25⁹ SU omit राजा. — A अवदारीयज्जदु.
B अविथारिज्जदु, PW °रिज्जदु, NU
°तारीअदु, O °आरिज्जदु, T °अरिट्ठ. —
BPO धरणि°, SU महो°, T omits. —
APW °यलंमि, BNR °अले. SU °अलं.

25¹⁰ BPSU omit भै°. — STU निर्मो-
लान्नो ध्यानं ना°.

25^{11, 12} A कटालेपेण, U °शत्यपटा°. — A
सर्वे चित्रमव°, BR आलो°, O सर्वेय्यव°,
STU सर्वे साम्बयं पश्यंति.

25¹³ A अएह. — P अत्थरियं अत्थरियं, O
अच्छरिअं once only, R अ° once only,
SU omit; T अच्छरिअं २.

जं धोअञ्जणसोणलीअणजुअं लग्गालअग्गं मुहं
 हत्थालसिअकेसपल्लवचए दोलन्ति जं विन्दुणो ।
 जं एक्कं सिअअञ्चलं णिवसिअं तं एहाणकेलिट्ठिआ
 आणीआ इअमब्भुएक्कजणणी जोईमेरेणामुणा ॥ २६ ॥

अवि अ' ।

एक्केण पाणिणालिणेण णिवेसअन्ती
 पोत्तञ्चलं घणथणत्थलसंसमाराणं ।
 चित्ते लिहिज्जइ ए कस्स वि संजमन्ती
 अणेण चङ्कमणओ चलिअं कडिल्लं ॥ २७ ॥

विट्ठकः ।

एहाणावमुक्काहरणुच्चआए तरङ्गभङ्गक्वअमएडणाए ।
 ओल्लंसुओल्लासितणुल्लआए मुन्देरसव्वस्समिमीअ दिट्ठी ॥ २८ ॥

26^a N °सोणु°. — A °जुगं B °युजं. P °जु-
 वं. — A लगायलणं. B भणा°, R लं-
 दा°, STU लंबाल°. — T °कयां.

26^b S अत्था°. — ABPWNORU °लंबिद°,
 S °लंबिय°. — N °एल्लअ°. — NR
 दोल्लंति, S ओल्लंति, U ओलंति.

26^c ABPWNOR सिच°. — ABPWO °व-
 सिदं, N °असिदं, R °वसिदा. — B त-
 म्हाणकेलिट्ठिदो. — APWNORSU
 'ट्ठिदा.

26^d ABPWRSTU आणोटा, NO आणिटा.
 — ABNORTU °अ्भुदेक्कं, P °अ्भदिक्कं,
 W °अ्भुदिक्कं, S °अ्भुदक्कं.

27^a N एक्कोण. — A निवेसिऊण.

27^b A पोत्तिचलं, PWOStU वत्थंचलं. N पो-
 त्तंचलअपि. — B घणाघणक्कलं, N घ-
 णत्थणसंसं, S घणाघणांयणां.

27^c APWOR निहिज्जदि. B निहज्जदि, N
 निहज्जदि. — O व.

27^d ANORSTU चंकमणदो. B चंकमणचल्ल-
 ददो, P °णदो, W °णिदो. — AWR
 चलिदं, B omits; P चडिदं, O वलिद
 S सिठिलं, T सिठिलं, U सिठिलं. —
 B चडिल्लं, ST कठिल्लं, U णिअंभं.

28^a P तथा instead of विट्ठ°. — B हाणा-
 विमुक्का°, N ह्हाणमुक्का, S °वमुक्का°. —
 ST °भरणु°, U °भनणु°. — STU
 °णुज्जलाय. — NR तरणसग. — ABW
 NORSTU °क्वद°, P °क्विद°.

28^b APWOR उल्लंसुउल्लासि°. B दुल्लंसुउ, N
 उल्लंसु, SU °उल्लासि°. — A °तणुल्लदाय
 B °घणुल्लणाय, P °घणुल्लआय, W °दणु-
 ल्लदाय, N °अणुक्कआय, OS °यणुल्लदाय.
 R °यणुल्लआय, TU °तणुल्लदाय. — AW
 °मिमोइ, BR °मिमोण, ST °ममोण, U
 °मिमाम. — STU दिट्ठं.

नायिका । सर्वानवलोक्य स्वगतम्¹ । एसो महाराओ को वि इमिणा गम्भीर-
महुरेण सोहासमुदएण जाणीअदि² । एसा वि एदस्स महादेवी त-
क्कीअदि³ । अइणारीसरस्स वामइे अकधिदा वि गोरी मुणीअदि⁴ ।
एसो वि जोईसरो⁵ । एस उण परिअणो⁶ । विचिन्त्य⁷ । ता किं ति ए-
दस्स दइदासहिदस्स वि दिट्ठी मं बहु मखेदि⁸ । इति अयं वीरते⁹ ।
राजा । विट्ठकमणवार्य¹⁰ ।

जं मुक्का सवणन्तरेण सहसा तिकखा कडकवच्छडा
भिङ्गाअट्ठिअकेअअग्गिमदलदोणीसरिच्छच्छवी ।

28¹ A स्वगतं चिंतयति.

28² APWSTU एस. — B राय. — B इ-
मया. — A गंभीरसाणेण, B रभीरमहु-
रसरस्स. O महु. — B सोह. —
PNORS समुदाएण. — APNR जा-
णिज्जदि. B तक्किवदि. O लक्खीअदि.
SU णिखिज्जइ. T मुणिज्जइ.

28³ T omits. — B एसा य. R omits वि.
— A एदस्स महारायस्स, B एतस्स. —
O देई. S देवि ति. U देवि ति. —
AS तक्केमि. P लक्खीयदि. W लक्खीयदि,
N तक्किवदि. — SU णारीसरोस्सः
U adds हरस्स, ANOR add विअ after
अइ. — B विशमदेसु. O वामअइ. NR
omits. — AB कहिया, PSU अकहिदा,
WNOR अकहिआ. — W इ. — A
गौरि ज्ञेय. SU देवी गोरी. — A जा-
णीज्जदि. PW मुणिज्जदि. NR मुणीअ-
दि. O मुणिज्जदि, SU ज्जइ. — A
एसो को वि.

28⁶ N सो एसो. — A omits उण. — B
परि एस एव परिअणो.

28⁷ A विचिन्त्य नायिका, W omits.

28⁸ AON ति. B च, WT omit. — B ए-
स्स. — PWNR महिला, OSU दइ-
आ. — A सचिहिदस्स, SU सहिअस्स,
T सहिअस्स. — N omits वि. — A
दिट्ठिणो, P दिट्ठा. — AB omit मं.
— SU मखेइ. T मणोइ.

28⁹ U omits. — A वस्तं, B शास्त्रं, P अ-
यं कटाक्षसहितं, NO इत्यजसं, R अयं,
T त्यसं.

28¹⁰ A विट्ठं प्रति, B मयकार्य. — BO add
एदाय.

29^a STU सवणंतरमि. — A तरसा, NR
तरला. — S कडक्क.

29^b A भिंगाहिंठिद, B भिंगाअहिद, P भिं-
गाहिद्विद, W भिंगाहिद्विद, NR भिंगा-
अहिद्विद, O भिंगाकड्ठिद, S भिंगाएद्विअ,
T भिंगावद्विअ, — ABPWSTU के-
दअ. N केअग. — B सकुळवी, W
सरिस्स, NRS ऊई. T गलहोसोस-
रसकुई.

तं कप्पूरसेण णं धवलिओ जोणहाइ णं एहाविओ

मुत्ताणं घणरेणुण व छुरिओ जाओ म्हि एत्थन्तरे ॥ २९ ॥

तथैव¹। अहो से रुवसोहा¹।

मणे मज्झं तिवलिवलिअं डिम्भमुट्ठीअ गेज्झं

णो बाहूहिं रमणफलअं वेढिउं जाइ दोहिं।

एत्तच्छेत्तं तरुणपसईदिज्जमाणोवमाणं

ता पच्चक्खं मह विलिहिउं जाइ एसा ण चित्ते ॥ ३० ॥

विदूषकः । कथं एहाणधोदविलेवणा वि समुत्तारिदभूसणा वि रमणि-
ज्जा¹। अध वा¹।

रुवेण मुक्का वि विहूसअन्ति ताणं अलंकारवसेण सोहा ।

29^c STU ता. — NSTU °रण्ण. — ST गु.
— ABPWOR धवनिदो, N धवनोदो.

— W जुणहावि, RTU जोणहाअ, S
जोणहाए. — STU गु. — ABPWORT
एहाविदो, N ह्हादो णदु जाह्ण.

29^d A °रेणुणि, B °रेणुय च्च, NSTU °रेणुणे.
— ABPWNOR कुरिदो. — Mss.
आदो. — A सि.

29ⁱ AU omit. — BR विदू° तथैव, PW
विदूषकः तथैव राजा, N विदू°, O विदू°
तथैव. S तह अ. T तहेव्व.

29³ A omits. — T omits अहो. — B
उमोए, O इमोए, T एदाए. — WNOR
रुअ°. — TU add पेक्ख.

30^a AO मज्झं, B उज्झं. — A °वलिदं. B
°वलयं. — A हिंभ°. — AW °मुट्ठीद.
BNRU °मुट्ठीए. — A गिह्णं, B गिज्जं.
O गेज्जं. S गज्झं, TU गेयहं.

30^b A बाहाहिं, T बाहहिं. — U जहणा. —
AT वेढिदं. BNU वेढिदुं, PWO वेढिदुं

R वेढिदुं, S वेढिउं दाहि जाइ. ABP
WSR जादि.

30^c N °रुवेत्तं, U °च्छत्तं. — BR तरुणि°.
— T °पसदि°. — ABW °किज्जमा°,
P °विज्जमा°, N °दिज्जमाणावमाणं, O
°दोअमाणोप°.

30^d N पच्चक्खं. — ABPOS मम, W महि.
— AORSTU विलिहिदुं, B °लिच्छिदुं,
PN °लिहिदुं, W सिहिदुं. — ABPW
NOR जादि.

30ⁱ BPNOR omit विदू°. — P कथं, STU
कहं. — P एहाणा°, T एहाअ°. — P
°धाद°, N °धाविद°, OSTU °धोअ°, R
धोविद°. — ANRSTU omit वि. —
SU समवदारिअ°, T समोसारिअ°. —
B °विभूसणा, P °विभूसणा, NOR °वि-
हूसणा.

30³ BPWNORSTU अह. — SU व.

31^a B मुकाउविभूमिरुवेणयंति. — A रुवेण
मुनाउ. PO जा रुवमुक्का. NR जे (R ते)

णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ॥ ३१ ॥

राजा । एदाए दाव एदं^१ । जदो^१ ।

लावणं णवजच्चकच्चणणिहं णेत्ताण दीहत्तणं

कखेहिं खलिअं कवोलफलआ दोखणइचन्दोवमा ।

एसा पच्चसरेण कट्ठिअधणुद्दण्डेण रक्खिज्जए

जेणं सोसणमोहणप्पहुइणो विन्धन्ति मं मग्गणा ॥ ३२ ॥

विदूषकः । विहस्य^१ । जाणादि रच्छावादो लुब्धीसोडीरत्तणं^१ ।

राजा । विहस्य^३ । पिअवअस्स कधेमि दे^१ ।

रुअमुक्का. — A omits वि; N ण, STU हि. — PRSTU विभूः, W विहसियंति, O वहुसं.

31^b B चंसगस्स. — STU ण instead of वि. — Mss. मोलदि. — N भूसणाहिं, O भूसणेसं.

31¹ B एयाए तत्तवेत्, P एदाए एदं रुवं दाव, W एदाए एव दाव, N एदए दाव एव्वं, O एदाए एदं दाव, STU एव्वं एदं एदाए दाव.

31² B यतः, STU omit.

32^a N लाभंणं. — A कंकणं.

32^b BW खलिदं, P यलिदं, O कवुडिदं, N खडिदं, R खडिदं. — N कुओलं, RSU कओलं. — AU फलिआ, NT फलग. — AWO दोहं. — APWNR चं. — NST पमा, O पमा.

32^c AW मंधिदं, B कट्ठियं, PN मज्जिदं, O कट्ठिदं, R मज्जिदं, SU कम्मिअं, — T रचअं. — B यणुं, PN धणुदं. ORT धणुदं. — NT रक्खिज्जइ.

32^d A तेषं, P जणं. T जाणं. — A सोसहं. — Mss. प्पहुइणं. — A विंधंति, B बंधंति, W विंधंति, NRSU विन्धंति, O विज्जंति, T भिंदंति. — B मग्गणो.

32¹ A तथा एवं विहस्य, B एवं विहस्य, P तदा ततः एवं विहस्य, W एवं तदो विहस्य, N एयु एवं विहस्य, T omits.

32² A जाणेमि रथ्यासु लुंठदि तुह सोडोरत्तणं, B जाणइ रथ्याउलंबलुब्धोसोडोरत्तणं, P जाणादि येव रथ्यासु तुह लुट्ठदि सोडोरत्तणं, W जाणादि ज्जेव रक्षावाकाय (वा is cancelled) से लुट्ठिज्जइ सोडोरत्तणं, N जाणे इक्षावादे तुह सोडोरत्तणं, O एव्वं जाणे रथ्याए पलोट्ठदि ये सुंदेरत्तणं, R जाणे रक्षावादे तुह सोडोरत्तणं, SU जाणे रक्षावाण्या तुह सुंदरं वसिदं सोडोरत्तणं, T जाणे रक्षाव्यङ्गभरणेण वसिदं तुह सोडोरत्तणं.

32³ AN omit.

32⁴ ABPNSTU कहेमि, O कहामि. — A ते and adds मुणु. BO add मुणु.

अङ्गं चङ्गं णिअगुणगणालंकिअं कामिणीणं
 पच्छाअन्ती उण तणुसिरिं भाइ शेवच्छलच्छी ।
 इत्थं जाणं अवअवगआ का वि सुन्देमुद्दा
 मखे ताणं वलइअधूण णिच्चभिच्चो अणङ्गो ॥ ३३ ॥
 अवि अ^१ । एदाए^२ ।

तहा रमणवित्थरो जह ण ठाइ कच्चीलआ
 तहा सिहिणतुङ्गिमा जह णिएइ णाहिं ण हु ।
 तहा णअणवट्टिमा जह ण किं पि कसुप्पलं
 तहा अ मुहमुज्जलं दुससिणी जहा पुसिमा ॥ ३४ ॥

देवी । अज्ज कविञ्जल पुच्छिअ जाण का एस त्ति^१ ।
 विदूषकः । तां प्रति^२ । एहि मुडमुहि उवविसिअ णिवेदेहि का तुमं ति^३ ।
 देवी । आसणं इमाए^४ ।

33^a N 'गुणगुणालं' — ABPWNORSU 34^b BW सिहण°, R सिणिह°, STU' अ थ-
 °किदं, T °किअं. ण°. — ABPRSU णा एद, N णा एद,
 O णिरेइ. — A लहु, NRSU मुहं.

33^b P संत्यायंदी, W सहायंतो, SU गुच्छाअं-
 तो, T पद्धाअंतो. — APWO omit 34^c B णायणिवट्टिनीं जह णं. T जह ज ण.
 उण; BN पुण. — APWO तणुगुण°. — STU वि.
 — AB ठादि, PWNOR भादि, SU 34^d B तह. — A दुससिणी, N दुसोतणी.
 ठाइ. 34¹ A देवी कपिंजलमाह भज्ज कविंजण.
 STU कइंजल. — T पुच्छिउ. — S जा-
 णत्त, T जावणाम, U जात्त. — T
 म्मे.

33^c B इहं. — N भयजव°, T णवयन°. —
 Mss. °गदा. — N कापि. — T दुंदेरे°.

33^d ANR घलइद°, BW घलइव°, T वल-
 यि°, U वलइय°. — O °मिच्चो, T
 °भुच्चो.

33¹ W अचं च, B omits अ.

33² N omits.

34^a N रमहारमण°. — AB °विहरो. — BW
 ठादि, O ठाइ, SU माइ. — BPWOR
 °लदा, N °लंदा. T कंचालआ.

34² BNR भय वा, O भह वा instead of
 विदूषकः. — A तामाह, W अथ तां
 प्रति, S वि° होदु तां प्रति, T वि° होदु
 २ अहं जव्व पुच्छिस्सं तां प्रति, U वि°
 होदु २ तां प्रति.

34³ WU उप°. — STU °विस. — A णि-
 वेदोहि, B णविदेहि.

34⁴ A विभमलेखा. P वि°. BT omit देवी;

विट्टूषकः । एदं मे उत्तरीअं⁶ ।

विट्टूषकनायिके वस्त्रदानोपवेशने नाटयतः⁶

विट्टूषकः । संपदं कधीअदु⁷ ।

नायिका । अत्थि एत्थ दक्खिणावधे कुन्तलेसुं सअलजणवत्सहो वल्ल-
हराओ णाम राआ⁸ ।

देवो । स्वगतम⁹ । जो मह मादुच्छओ भोदि¹⁰ ।

नायिका । तस्स घरिणी ससिप्पहा णाम¹¹ ।

देवो । स्वगतम¹² । सा वि मे मादुच्छिआ¹³ ।

नायिका । विहस्य¹⁴ । तेहिं अहं खलखण्डेहिं किण्णिदा दुहिद त्ति वुच्चामि¹⁶ ।

देवो । स्वगतम¹⁶ । एण हु ससिप्पहागब्भुप्पत्तिं अन्तरेण ईदिसी ख्वसो-

NR राजा, O विच⁹. — ABWORS

इमोए. P इमोय, U भमोए.

34⁵ T omits विट्टू. — A एतत् ममोपरिधा-
नवस्त्रमेव, B एवं मे उ⁹, W ता पुच्छि
जाणस्सं एदं मे उ⁹, U इदं. — NR
add आसरां.

34⁶ A ततः विट्टूषकनायिको, B नायका, P
विट्टूषको नायिकाया, T देवोविट्टू. —
B 'वेशनं, P वस्त्रदानं, S 'वेशं. — BP
नाटयति. — W adds नायका उपविशति.

34⁷ AP विभ⁹, SU राजा instead of विट्टू.
— B संपदं. — APWNR कहिज्जदु,
BO कहोअदु, S कहिज्जदु, T कहिज्जह,
U कहिज्जउ. — W adds का तुमं ति.

34⁸ B अत्था इह. — AP omit ए⁹ द⁹; B
दक्षिणापहे, W 'वहे. N वत्सोमणामणअरं,
OR वत्सोमं णाम णअरं instead of द-
क्खि⁹; SU omit द⁹; T 'पहे. —
ANSU 'लेमु, B 'लेगो, P 'लेपुमु, O त-
हिं कुन्तलेसो, T ज्वेदलेसरो. — N omits
वल्लहराओ.

34⁹ A ततो राज्ञो, P राज्ञो, T omits. —
A स्वगतं चिंतयति.

34¹⁰ AWO माउ⁹, B माउळउ, P माउत्थउ,
N माउसिओ, R माउस्सिओ, T मे मा-
तुओ. — A होई, B होउ, PWNOR
होइ, STU omit.

34¹¹ BW घरणी, N गहिणी. — A सस-
प्पिहा, N ससिप्पहा णाम देई.

34¹² AP विभ⁹, B omits; N राज्ञो. — P
omits स्व⁹.

34¹³ W वि हु, T पि. — A मम मच्छिया
होई, BWOS माउ⁹, P माउटुआ, NR
माउस्सिआ, T माउसीआ, U माउसिच्छिआ.

34¹⁴ A विहस्याह, T omits.

34¹⁵ STU omit अहं. — B 'खंडेहि, W
'कखंडेण, O खलि⁹, NR खडि⁹, SU के-
लि⁹, T कलकंटेहिं. — A किदा, BP
WOR कोदा, N omits, T कोदायिदा.
— A दुहि, NRSTU दुहिदे, O दुहिदु.
— A मुच्चामि, N वुच्चांमि, SU उ-
च्चांमि, T omits.

हा¹⁷ । ए हु विदूरभूमिं अन्तरेण वेरुलिअमणिसलाआ णिप्पज्जदि¹⁸ ।

प्रकाशम्¹⁹ । ए तुमं कप्पूरमञ्जरी²⁰ ।

नायिका अधोमुखो तिष्ठति²¹

देवो । एहि बहिणिए आलिङ्गमु मं²² । इति परिष्वजते²³ ।

नायिका । अम्महे कप्पूरमञ्जरीए एसो पढमो पणामो²⁴ ।

देवो । अज्ज मए भेरवाणन्द तुज्झ पसाएण अपुवं संविहाणअं अ-
णुभविदं बहिणिएए दंसणेण²⁵ । ता चिट्ठु दाव पच्चदस दिव-
सादं²⁶ । पच्छा ज्ञाणविमाणेण पुणो णइस्सध²⁷ ।

34¹⁷ BW हि, P खु, O ह, T omits. — B सिस°, T °प्पभा. — A °गम्भोप्प°, B °एप्पुप्प°, P °गम्भुउप्प°, W °गम्भमंतरेण. — B omits ईदिसा-°भूमिं अन्तरेण. — A ईदिसा, STU ईरिसी. — A रुपरेहा, P रुअरेहा, WNOR रुअ°, SU सोहा. — NR add भोदि.

34¹⁸ W णो. — P हु खु, W वा, O ह, STU हि. — A विदुर°, PO विदूर°, W विदूरभूमिगम्भुप्पत्तिमंतरेण, NR वेरु- (R °हु°)लिअभूमिगम्भुप्पत्तिमंतरेण. — B वेरुहिय°, P विदूरशिलाया, O वेदुरिअ°, R वेदुलिअ°, SU वेदुरिआ°, T वेदुरीआ°. — AO °मणिसिला. — PW णिप्पज्जति, SU उप्पज्जइ, T णिप्पज्जइ.

34²⁰ BO omit णं; P न, T ण ह, U ण हु. — B तुवं, P तु, NR तुअं. — A °ज्जरिति.

34²¹ W अहोमुखो चिट्ठिदि, NR सज्जते अधो°, T अधोमुखं.

34²³ AP विभ्रमलेखा, WSU omit देवो. — B एहि २. — APO बहिणिए, B बहि- णिया, S भगिणिए, T भइणि, U भइणी. — N आलिङ्गस, R °णोमु, S °णोमि omits मं; TU °ग.

34²³ AP इत्युत्थाय. — W परिष्वजंते. I परिष्वजति.

34²⁴ A omits. — BN अम्मो, P अंय. W अम्म. O अम्महे. R अज्जे. S अंत्ते. TU omit. — W एस कप्पू°. — B सो. S एस. — BP पढम. R पढमां, S प्हमो, T पुढमो, U पुढमां.

34²⁵ A omits देवो-संविहाणअं. P विभ्र. U omits. — T अम्मए instead of अज्ज मए. — O भइ° मए, S मे भेर. B भेरवाणंटा, N °णंदप्पसाएण, R °नं- टप्पसादेण. — O तुज्ज, S तुक्क, U तु- ह. — B पसाय, S प्पसादेण, T पसा- देण तुह, U omits. — PW अउक्खं. — P विहाणं, STU °हाणं — A अनुभूतं, O अणुहूदे. — AP बहिणी. B बहि- णआय, NR कप्पूरमंजरी, SU भइणिआ, T भइणीए.

34²⁶ BNR omit ता; O ता एसा. — S चि- ट्ठु. — B सवि, O दाच. — ABPWO पंचसत्त, S पंचहाइ, TU °टहाइ. — AP दिवहा, B दिवहा, WO दिवहांइ. NR दिअहाइ. SU दिअहाइ, T दोयसाइ.

34²⁷ B ज्ञाणविमाणे. P ज्ञाणविमाणेण, O साण°. SU ज्ञाणेण. — P उणो. N पु-

भेरवानन्दः । जं भणादि देवी²⁸ ।

विदुष्यः । राजानमुद्दिश्य²⁹ । भो अम्हे परं दुवे वि बाहिरा तुमं अहं च³⁰ ।
जदो एदाणं मिलिदं कुडुच्चं वट्टदि³¹ । जदो इमाओ दुवे वि बहि-
णिआओ³² । भेरवाणन्दो उण एदाणं संजोअअरो अच्चिदो मह-
ग्घिदो अ³³ । एसा वि महीदलसरस्सदी कुट्टिणी देहन्तरेण देवी जेव³⁴ ।
देवी । विअक्खणे णिअजेट्टुबहिणिअं सुलक्खणं भणिअ भेरवाण-
न्दस्स हिअइच्छिदा सवज्जा कादवा³⁵ ।

णो वि, R omits. — A णयस्सध. B
खइस्स, N णोःसध, SU °स्सह, T णदः-
सदि.

34²⁸ A भे° वददि जा जेण यद्गणदि, P भण,
WT भणदि. S भणाइ. — TU दे°भ°.

34²⁹ B omits विदु° — A °नमुद्दिष्याह.

34³⁰ WTU omit भो. NR भो वअस्स, T व-
अस्स. — A अहम्, S अहमे ख. — P
पुरं, W परं इत्य. — A दुवे corrected
to दुवो; B दुए. P दवे व. — A बाहै. N
बहिण, S बाहिआओ, T बाहिआ राजा.
U बाहि । रा । — S omits तुमं अहं च.
— BW तुवं, O तुअं. — OTU अ. —
NR एत्य instead of तुमं अहं च.

34³¹ AW कुडुं, B कुटुं, P कुटं, N कु-
दुं, T कुटुंअं, U कुडुंअं. — STU
वट्टद.

34³² B यदो, W omits. — A W N O R S U
इमीओ. P अमीतुं. T एदो. — A W O
दो वि. B दा वि, P दो व, T दुवे दुवे,
U omits वि. — A बहिणी, B वहणीया,
P वेहिणीतु, O वहिणीओ, SU भइणीओ,
T बहिणीओ.

34³³ A omits उण; P पुनः एतयो. N एदाय,
TU ताणं. — A संजोग°, B संजोवगो.

— ABPWSU अग्घिदो. — A महा-
अग्घिदो. BPW महग्घिदो, N माणिदो,
O मग्घिदो, R मणिदो, S महाविदो.
TU omit. — T omits अ.

34³⁴ T विदु° एसा. — A omits वि; W विय-
यणा, U पि. — A महियल°, B W N O R
STU °अल°, P °तल°. — Mas. °सरस्सई;
NR add अ. — A कुट्टिणि, R कुदणी,
T संभली अ. — B omits देहन्त°-जेव;
W transposes देवी जेव देहन्तरेण. —
A कुट्टिणी instead of देवी. — A
जेव, P ज्येव, NR जेव, O जज्ज, STU
एव. — W adds वट्टदि.

34³⁵ A विभ° विचवणासाह, P विभ°. — A
°हिणीं, B °वहिणिअय, P °हिणीयं, W
°वहिणाय, N °हिणीअ, O °वहिणिआय,
S °हिणिं, T °भअणिं, U °भइणिं. —
B सुलक्खणाए, P सुल्लक्खणं, O सुल-
क्खणाए. — B भणियं, P भणिआ,
W भणीय. — N भेरवाणंद. — A
हिययट्ठिदा. B °इड्डिया, P O R हि-
अअट्ठिआ, N हिअट्ठिदा. SU हिअअ-
च्छिआ, T omits. — A पुज्जा. P स-
पुज्जा. W N R सपज्जा, S पूआ, T अ-
अज्जा. — ASU काअव्वा, B कदेव्वा.

विचक्षणा । जं देवी आणवेदि³⁶ ।

देवी । राजानं प्रति³⁷ । अज्जउत्त पेसेहि मं जेण अहं बहिणिआए एदाव-
त्थाए णेवच्छलच्छीलीलाणिमित्तं अन्नेउरं गमिस्सं³⁸ ।

राजा । जुज्जदि चम्पअलदाए कत्थूरिआकप्पूरेहिं आलवालपूरणं³⁹ ।
नेपथ्ये⁴⁰

वैतालिकयोरेकः । सुहाअ संज्ञा भोदु देवस्स⁴¹ ।

एअं वासरजीवपिण्डसरिंसं चण्डंमुणो मण्डलं

को जाणाइ कहिं पि संपइ गअं पत्तम्मि कालन्तरे ।

जाआ किं च इअं पि दीहविरहं सोऊण णाहे गए

मुच्छामुहिअलोअण व्व णलिणी मीलन्तपङ्केरुहा ॥ ३५ ॥

34³⁶ BSTU omit. — A देवि. O आं दे.
— A adds ति भैरवानंदेन सह निष्कां-
ता विचक्षणा, P adds इति निःक्रांता
भैरवानंदेन सह, W adds तं कुणामि, O
adds तं कुणामि.

34³⁷ AP राज्ञो, BWSTU omit. — A रा-
जानमाह.

34³⁸ A ता अज्ज. — B पडिउंजसु, NR
पेसिहि, O पडिणोउंजसु. — U omits
मं. — ABP जेणाहं, W omits अहं.
STU omit जेण अहं — AP बहिणीए,
W बहिणीए, O बहिणीआ, S भइणि-
आए, T भअणिआए, U बहिणिआ. —
B यदावत्थाए, N वच्छाए. — NT 'ल-
हि', O omits 'लच्छो'. — A अंगेउरं
गमिस्सि.

34³⁹ B तुज्जद, O जुज्जद एवं. STU जुज्जद.
— B चंपइ, OT पंचभ, U चंपइअ,
N चंपलादाए, ST 'लआए. — A ककु-

रिया, W 'कप्पूरसेहिं, NU कत्थूरिआ,
T कत्थूरिकप्पूरेहि. — PNR 'परिपू-
रणं.

34⁴¹ A 'रेकः प्राह, P वैतालिको. — A सुह-
संज्ञा, B 'संज्ञा, P only सुज्ञा, WS
सुहसंज्ञा, O सुहा संज्ञा, U सुसंज्ञा. —
OSTU होदु. — O adds जदो.

35^a Mss. गदं. — BNORT 'जोअ'. — A
चंदंमुणो.

35^b ABPWNORT जाणादि. — S कहिं खु,
TU वि. — ABPWNOR संपदि गदं,
T संपदि. — O यत्तेमि.

35^c Mss. जादा. — A इंसं. — ST वि. —
B 'विरहे, NR 'विरहा. — B साजाण,
W सोऊण, NR सोण्ण, O णाऊण, T
सोहेण. — B णाधे. — ABPWNOR
गदे.

35^d BWNOR णिहा. — BNR 'मुहिद.
— NSTU 'लोअणो — B त्य णा
मोलंति, NU मोलन्.

द्वितीयः ।

उग्घाडिज्जन्ति लीलामणिमअवलहीचित्रभित्रीणिवेसा
 पल्लङ्का किंकरीहिं उडुसमअसुहा पत्थरिज्जन्ति झत्ति ।
 सेरन्थीलोलहत्यङ्गुलिचलणवसा पट्टसदो पअट्टो
 हुंकारो मण्डवसुं विलसइ महुरो सट्टुट्टुङ्गणणं ॥ ३६ ॥

राजा । अभ्हे वि संझं वन्दिटुं गमिस्सामो ।

इति निष्क्रान्ताः सर्वे^३ ।

प्रथमं जयनिकान्तरम्^३ ।

36^a A द्वि^३ वितानिकः, P omits द्वि^३; W
 द्वि^३ पठति. — B उग्घाडं । जंति, N उ-
 ग्घाडिअंति, R उग्घाडोअंति, TU उग्घा-
 टि^३. — O *वडहो^३. — B चित्तभिती-
 खवेणा, W *चित्ति, N *भित्ति.

36^b SU किंकरीहिं. — BW उड^३, ORSU
 उडु^३, N रअसमअ^३, T टडु^३. — P *स-
 हा. — A पठरिजंति, B पंकरिज्जंति,
 N पठरिज्जंति, T पत्थरिज्जंति, U पत्त^३.
 — A जत्ति.

36^c A सेलंधीगंधहत्य^३, T सेलंधीनोहत्यांगुली^३.
 — S *वलण^३. — BO पट्टवादो, W पट्टसदो,

N पट्टनादो, R पट्टणादो, SU पट्टआदो,
 T पट्टअदो. — STU पवट्टो.

36^d S टंकारो, T झंकारो, U संकारो. — B
 मंडणसुं, P मंडपेसुं, NR मंडलेसुं, O मे-
 दिरेसुं, STU मंडणेसुं. — Mss. विल-
 सदि. — A मधुरो, SU मुहलो, T मु-
 हरो. — R तुट्टुट्टुं, S सट्टुट्टुं.

36^e O ता अभ्हे. — B सज्जां, O सं. — TU
 पयिसामो.

36^f ABOS इति परिक्रम्य नि^३.

36^g N इति प्र^३. — PWSTU यवनिकांतरं.

ततः प्रविशति राजा प्रतिहारी च¹

प्रतिहारी । परिक्रामितकेन² । इदो इदो एदु महाराओ³ ।

राजा । कतिचित्पदानि गत्वा तामनुसंधाय⁴ । तहिं खु अवसरे⁵

ण ठाणाहि तिलनतरं पि चलिआ सुत्था णिअसत्थली

थोउव्वेल्लवलीतरङ्गमुअरं कण्ठो तिरिच्छि ठिओ ।

वेणीए उण आणणेन्दुभमणे लङ्गं यणालिङ्गणं

जाआ तीअ चउव्विहा तणुलआ तंसं पुलन्तीअ मं ॥ १ ॥

प्रतिहारी । स्वगतम¹ । कथं अज्ज वि सो ज्जेव सिरितालीपत्तसंचओ ता-
ओ ज्जेव अक्खरपंतीओ² । ता वसन्तवण्णणेण सिढिलआमि मे त-

0¹ C श्री ॥ ततः. — BWRSU प्रतोहारी.

0² BO omit प्रति°. — PWOSt परि°
प्रति°. — C परिक्रम्य, NU omit.

0³ NOR इदो once only. — BCS omit
एदु; T एत्थ, U एत्थ.

0⁴ BN omit राजा. — N कानिचित्पदानि.
— BW दत्वा. — B तामनुसंधाय । तां
स्मत्वा, U तामनुध्याय.

0⁵ B तहिं खलु, OR जं तस्मिं कथु, N कथु

1¹ C अठ्ठाणाहि, W णो ठाणाहिं. — B
लंतरं, C तलंतरं. — BSU वि, T
omits. — BCPWNOR चलिदा. —
P सथा, SU लुडा, T उठा.

1² B थोउन्विस्सलतंगमुदिरं, CT थोओवेस्सल°.
W थोउव्विल°. — CPWOR 'मुदरं. —
B तिरिछु, C तिरित्थ, P तिरित्थो, W

तिरित्थो, NOR तिरिछ, SU तिरिच्छि.
T थिरिच्छि. — B ठिदो, CPNOR ठि-
दो, W ठिदो.

1³ B याणणंदुघडयो, W 'भवणो, N 'चलणो. —
C लभत्थणा°, N लद्धत्थणालि°.

1⁴ BCPWNOR जादा. — BN तोय, C
तोइ, W तोइं. — B ततरंगमुदरंथउवि-
हा, N चउव्विध, R चउव्विआ, T चउ-
त्थणविहा. — BCPWNORT लदा.
— B तिसं, C नंसं, R तस, STU
तिसं. — BCPWOR वलंतो, N वल-
न्तो, SU पुलंतोय, T पुलन्त्य. — B मयो,
CPW मयि, N समं, OR मए, T मई.

1⁵ N omits; S आ, U आत्मगतं.

1⁶ BO कयं, STU कहं. — B चेत, CP वेव,
W च्चेव, N जेव्व, OSU च्चेअ, R ज्जेअ,

ग्गदं आवेसं^१ । प्रकाशम^१ । दिट्ठिं देदु महाराओ ईसीसिजरढाअमाणे
कुसुमाअरे^१ ।

मूलाहिंतो परहुअवहूकणठमुहं दलन्ता
देन्ता दीहं महु रिमगुणं जम्पिए छप्पआणं ।
संचारेन्ता विरहिमु एवंपच्चमं राअराअं
राउम्मन्ता रडकुलघरा वासरा वित्थरन्ति ॥ २ ॥

राजा । तदनाकर्ण्य सानुरागम्^१ ।

अत्थाणीजणलोअणाण बहला लावणकल्लोलिणी
णाणाविब्भमहासवासणअरी सोहग्गपालित्तिआ ।
णेत्तेन्दीवरदीहिआ मह पुणो सिङ्गारसंजीविणी
जं जाआ अह वम्महेण धणुहे तिकखो सरो पुह्विओ ॥ ३ ॥

- T असो च्चिअ. — B ताडिस्संचु, C ताडिस्सचउ, P सिरिताडसंचउ, W सिरिताडोसंचउ, N सिरितानिसंचअ, OR ताडिसंचओ, S सिरितानि°, TU °तानि°. — N ता. — BN च्चिअ, COR च्चिअ, P चेव, W च्चेव, S च्चेअ, T यिअ, U वेअ.
- 1^१ B ता त्रि यसंतवस्सणेण, O °यम्हणेण. — B सिट्ठिलयाडिमि, C सिट्ठल°, P सित्थिल°, N सिल°, SU सिट्ठिलेमि, T सिट्ठिलेमि. — NT omit से. — B तदण. STU तणअं. — B reads हिद-आयज्जं and omits all that follows as far as मा ग्यगमयो iv. 19^{६६}; C हियपवेवं, P हिययदुक्खं, WSTU मागसं, N तणदमवेसं, OR हिअआवेसं.
- 1^२ CWNORS टेउ. — C ईसोस, T ईसिस. — CPORU जगठा°, N जगठा°, T जग्गाअ°. — C कुसुमागुरिमि, PWNSU °माअरिमि.
- 2^३ W परहुद°. — P °बहु°. — T °कंटमुहन्तो.
- 2^४ C दितो, NS दंता. — CP दोहिं. — S

- महिरिम°. — SU जप्पिए, T जप्पये. — N छप्पिआणं.
- 2^५ C संचरित्ता, PRS °रंता. — CW किंचिरायं, NOR किंचराअं.
- 2^६ C राउमन्ता, P राओमन्ता. — CP °हरं, WO °हरा, R °हए, U °घरं. — N वस्सारा. — C विट्ठरंति, N वित्थरति.
- 2^७ CP omit राजा. — COR तदाकर्ण्य, P तदेतदाक°, N तदेवाक°. — W पुनस्तामनुसंधाय सा°, S omits सा°.
- 3^८ C अट्ठाणी°, N अत्थाणा°. — PTU बहला. — PNU लाअस्स°.
- 3^९ CWOR लोलाविब्भ°, SU °विब्भमभंणि°. — C °णयरा. — S सोभण°. — C °पालट्टिया, P °पालिध्वया, W °पालिट्टिया, N °पारिडिआ, OR °पालंकिआ, SU °लित्तआ.
- 3^{१०} PS णेतं, NU णत्तें, T णेतं. — PSTU पुते, N उणो. — P °संजीवणी, N सिंगासंजीअणी.
- 3^{११} CPWNORT जादा. — P हअ, N तह.

सोन्मादमिव¹ । दंसणकवणादो पट्टदि कुरङ्गच्छी¹
 चित्ते पट्टट्टि ण सुट्टि सा गुणेषुं
 सेज्जाइ लोट्टि विसट्टि दिंमुहेसुं ।
 बोलम्मि वट्टि पअट्टि कव्वबन्धे
 झाणे ण तुट्टि चिरं तरुणी तरट्टी ॥ ४ ॥
 अवि अ¹ ।

जे तीअ तिकवचलचकुत्तिहाअदिट्टा
 ते कामचन्दमहुपञ्चममारणिज्जा ।
 जेसुं पुणो णिवडिआ सअला वि दिट्टी
 वट्टन्ति ते तिलजलञ्जलिदाणजोग्गा ॥ ५ ॥
 मस्सरणमिव¹ । अवि अ¹ ।

— CWNORU मम्महेण. — STU धणाय. — CWN संधिदो, POR पुं-विदो.

N तट्टदि, R टोट्टि, T टुट्टि, U ति-ट्टि. — OR तलुणी. — W तरुणी.

3² C दंसणकवणादो, W *कवणादो कुरंगकौय, S सा कु°.

4¹ CW omit. — SU अवि अ पोणत्थणोए, T पणत्थणाय.

4^a C वट्टट्टि, P वहुट्टि, W चहुट्टि, N वि-लुट्टि, O विहुट्टि, R चिहुट्टि. — CNOR खुट्टि, P पुट्टि, W हुट्टि, SU तुट्टि, T दुट्टि. — CNU गुणेषु.

5^a W तोइ, SU तोण, T तअ. — T *नि-भाअदिग, U *तिआअ°.

5^b O *वंदमहुपुंचम°. — STU *बाहणिज्जा.

4^b P सज्जइ, NSTU सेज्जासु. — CPW लुट्टि, NOR लोट्टि. — CWN वि-सट्टि, P विसप्पद्धि, R विसदद्धि, T विसप्पइ. — CNORTU *मुहेसु.

5^c The line in P twice. — C जेसं, P जेसुं and जेसि, W जेसिं. N जिंसु. — C णिवडिआ, PWNOR *दा. — P स-पुणो and सयना. — N च, S अ in- stead of चि.

4^c CPWNO वट्टि, R वददि. — CPWNOR पअट्टि, SU पव°, T विवट्टि.

5^d C वट्टि. — W *दाणु°.

4^d CR जाणे, S झाणेसु, U जाणेनु. — SU omit ण. — CWOS तुट्टि, P तुट्टि.

5^{1, 2} U omits. — C संस्मरं । अवि य, P अपि च । मस्सरणं. WN संस्म°. — PO RST omit इय. — OR omit अवि अ.

अग्गम्मि भिङ्गसरणी णअणाण तीए
मज्जे पुणो कढिअदुइतरङ्गमाला ।
पच्छा अ से सरइ तंसणिरिक्खिएसुं
आअण्णकुण्डलिअचावहरो अणङ्गो ॥ ६ ॥

विचिन्त्य¹ । चिराअदि वअस्सो¹ ।

प्रविश्य विदूषको विचक्षणा च परिक्रामतः¹

विदूषकः । अइ विअक्खणे सब्बं सच्चं एदं¹ ।

विचक्षणा । सब्बं सच्चदरं⁶ ।

विदूषकः । णाहं पत्तिआमि जदो परिहाससीला खु तुमं⁶ ।

विचक्षणा । अज्ज मा एवं भण⁷ । अण्णो बक्करकालो अण्णो कज्जविआ-
रकालो⁶ ।

विदूषकः । पुरो ऽ घनोक्क⁹ । एसो पिअवअस्सो हंसो विअ मुक्कमाणसो करी

6^a U omits verse 6. — C मगम्मि. — N
मिंग. — C णयणाय.

6^b ST उणो. — C कयिद°, P गेठिद°, WO
कढिद°, NR कठिद°, S घटिददुसरंग°,
T घटीअ°. — N °तरंअ°.

6^c C पछा इ दे. — ST omit से. — CPW
NOR सरदि, ST संचरइ तिम°. — C
°निरोक्खिदेसुं, PWNORS °देसुं, T °देसुं.

6^d CPWN °मंडलिद°, OR °कुंडलिद°. —
NOR °धरो.

6¹ C omits, W वि° विदूषकं प्रति.

6² C omits. — P विरयदि, WOR चिरअ-
दि, N कधं विरअअदि पियअवअःमो.

6³ C विदूषकः प्रविश्य विदूषको, OR वि° प्र°,
STU ततः प्रविशति. — PSTU omit
परि°.

6⁴ W अय, TU अवि. — NO सच्चं सच्चं.
STU omit सच्चं. — PW add कण्ठ-

रमंजरोए महाराय (P °जे°) संनिहं (W
°हिदा) पेसिदा (P °या) तुमं ति (W
omits ति).

6⁵ N सच्चं. — CP सच्चतरं, WORSTU
°अरं.

6⁶ C अहो वियक्खणे नाहं, P णो हं. — C
पदिज्जामि, P पत्थिज्जामि, W पति-
ज्जामि, N पडिवज्जेमि, OR पत्तिज्जामि,
SU पच्चेमि, T पतिअमि अदो. — W
°लोना. — N क्खु, OR सि, CSTU
omit. — C omits तुमं; W तुधं.

6⁷ PSTU ए° मा. — W एबं, NORSTU
एयं.

6⁸ C चक्कोगकालो, and omits the rest;
PWRs वक्कर°, N वक्कत्तिकालो, O व-
क्कर°, TU वक्ककालो. — P कज्जावदार°,
W कज्जावयाए°, N कज्जकालो, SU क-
ज्जालाय°, T कज्जलाह°.

6⁹ OR पुरतो — WOR घिनोक्क.

विअ मअक्वामो मुणालदणो विअ घणघम्ममिलारो दिणदि-
खदीवो विअ विअलिदच्छाओ पभादपुण्णिमाचन्दो विअ परादुर-
परिक्खीणो चिट्ठदि¹⁰ ।

उभो । परिक्रम्य¹¹ । जअदु जअदु महाराओ¹² ।

राजा । वअस्स कथं पुणो वि विअक्खणाए मिलिदो सि¹³ ।

विदूषकः । अज्ज विअक्खणा मए सह संधिं कादुं आअदा¹⁴ । किदसं-
धीए ताए सह मन्तअन्तस्स एत्तिआ वेला लग्गा¹⁵ ।

राजा । संधिकरणस्स किं फलं¹⁶ ।

विदूषकः । एसा अहिमदजणप्पेसिदलेहहत्था जं विअक्खणा आअदा¹⁷ ।

राजा । गन्धं सूचयित्वा¹⁸ । केदईकुसुमगन्धो विअ¹⁹ ।

6¹⁰ P एस. — T omits हंसो, P विअ. — CSTU मद°, W मयजल°. — C मुणा-
णा°, P मुणालिया°, T विणालः. — W
छ. T वि. — N 'मल्लिणो. S घम्ममि-
लाअमारो. — COR 'दोओ, P 'दोवउ.
N नदिणदिओ, T 'दिओ. — S omits
विअ. — C विअलित°, PWNOR विअ-
लिअ°, SU विलुलिअ°, T लुलिअङ्गावो. —
C पभाय°, P पहाय°, N प्यहाद°, SU
पहादसमअपु°, T पभादसमअपु°. — C
अपंडुरपरिक्खाणो, S परिक्खामो, TU 'प-
रिक्खामो. — STU चिट्ठह.

6¹¹ C तत उभे, PNOR उभे. — C परिक्रा-
मतः, PW परि° उपसृत्य च.

6¹² O जअदु once only, R जअ once only,
SU जेदु once only, T जेदु २.

6¹³ C राजा । को सि instead of this sen-
tence. — P omits राजा. — U भो
वअस्स. — PSI' कहं. WN कहं. T

कह. — PN पुण, S उण, U पुरा. —
PWNSTU omit वि. — N मोलदो.

6¹⁴ CORSTU omit अज्ज. — STU omit
सह. — N कादुकामा. — CW 'गदा.

6¹⁵ OR किअ°. — CO समं तोए, PN
इमोए. W एदाए, R तोए समं मंतस्स. —
C मं मम. — W एदा. — ST गआ.
U गदा.

6¹⁶ C राजा तं वक्तीति. — W 'कारणस्स.
N 'कलाणस्स, T 'कलणस्स.

6¹⁷ N omits. — CSTU अभि°. — CW
'पेसिदा°, OR 'पेसिआ°, ST 'पेसिअ°. —
R omits कं वि°. — C वियक्ख.
Here ends fol. 2; fol. 3 is wanting;
fol. 4 begins विओए see ii. 9°. —
W वियक्खणागदा.

6¹⁸ N omits, STU omit गं सू°.

6¹⁹ POSU केअई°, N केअइ°, T केअर°. —
N adds आअङ्गदि, OR आआदि.

विचक्षण । केदईदललेहो एसो मह हत्ये²⁰ ।

राहा । महुसमए कथं केदईकुसुमं²¹ ।

विचक्षण । भेरवाणन्ददिखमन्तप्पहावेण देवीए भवणुज्जाणे केदईल-
ट्टीए एक्को दाव पसन्तो दंसिदो²² । तस्स दलसंपुडेहिं अज्ज हिन्दो-
लअप्पभञ्जणीए चटुथीए हरवल्लहा देवी देवीए अच्चिदा²³ । अस्सं
च दलसंपुडजुअलं उण कणिट्ठबहिणिआए कप्पूरमञ्जरीए पसादी-
किदं²⁴ । ताए वि एक्केण दलसंपुडेण भअवदी गोरी जेव अच्चिदा²⁵ ।
अस्सं च²⁶

केअईकुसुमपत्तसंपुडं पाहुडं तुह सहीअ पेसिअं ।

एणणाहिमसिवस्ससोहिणा जं सिलोअजुअलेण लज्झिअं ॥ ७ ॥

6²⁰ P only Sanskrit. — N केअइ°, OR केद(O °अ°)ईकुसुमदललेहो ज्जेव्व, STU केअईकुसुमलेहो. — NSTU omit एसो. — W adds चिट्ठि.

6²¹ P म° व हु कहिं, WOR म° किं. N म° कुटो, STU कहं म°. — ST add वि. — PORSU केअई°, N केअइ°, T केअर°. — PW °कुसुमं, N °मादं.

6²² W °विस्सस्स° instead of °दिस्स°, STU omit. — P °तंतप्पभावेण, W °तंतप्पहायणा. OR °प्पहायणा. — NO देवी, R देई. — O भमणुज्जाणे. — PNOR SU केअई°, W केअइ°, T केअर°. — P क्को. — STU omit दाव. — P एसवो, OR पसओ. — SU दंसिओ.

6²³ N तस्स वि, OR ताए; PN add तीए. — PW दोहिं दल°. — N अज्जुतण, ST omit. — P हिंदोनण°, W हिंडोनयपभंजणी, N °नय्यवचणीय, O हिंदोनण, R हिंडोनण, S हिंदोनोअपभट्टमाणाय, T हिंदोनअपउट्टमाणाय, U अंदोनअम्मि.

पअट्टमाणाय. — PWORT चउत्थोए, N चउत्थिय, SU चउट्ठोए. — W °वल्लहाए. — STU omit देवी. — W देवीए देवी. — POR omit देवीए.

6²⁴ TU अ. — ORS °जुअं, SU केअईकुसुमसंपुडं, T केअरकुसुमदलसंपुट°. — PW पुण, STU omit. — N कणिट्ठाए बहिणीआए, ST °भइणीय, U °बहिणीए. — S पदसादी°. — PW °कदं.

6²⁵ PWNOR तोए, TU तए. — N omits वि-खरपवण see ii. 14^b. — U omits वि. — O भवअदी, SU °वई. — OR गोरि. — P य्वेव, W च्वेव, OR ज्जेव्व, STU omit.

7^a PWR केदई°, O केदट्टो°, T केअर°. — WR °कुसुमं, ST °कुसुमसंपुडं, S adds ताए, TU तए. — P पाहुडं, OR पाहुअं तुअ. — P सहोइ, W सहोय, STU समोवे. — P जं कदं, WORSTU पेसिदं.

7^b P तं, T णं. — STU सुनोअ°. — PW OR लंछिदं, T लंभिअं.

इति लेखमर्पयति¹राजा । प्रसार्य वाचयति² ।

हंसिं कुङ्कुमपङ्कपिञ्जरतरुं काञ्चनं जं वञ्चिओ

तन्मन्त्रा किल चक्रवाअघरिणी एस त्ति मण्णन्तओ ।

एअं तं मह दुक्कअं परिणअं दुक्काण सिकवावणं

एक्कत्थो वि ण जासि जेण विसअं दिट्ठित्तिहाअस्स वि ॥ ८ ॥

द्विस्त्रिवांचयित्वा¹ । एदाइं ताइं सवणरसाअणाइं अक्खराइं² ।विचवणा । दुदिओ उण मए पिअसहीए अवत्थाणिवेदओ कटुअ
सिलोओ लिहिदो एत्थ³ ।राजा । वाचयति⁴ ।

सह दिअहणिसाहिं दीहरा सासदग्ग

सह मणिवलएहिं बाहधारा गलन्ति ।

तुह मुहअ विओए तीअ उच्चिच्चिरीए

सह अ तणुलआए दुबला जीविआसा ॥ ९ ॥

विचवणा । एत्थ जेव एदाए अवत्थाए मह महल्लबहिणिआए सुल-

7¹ W लेखं समर्पयति.7² STU राजा एहोत्थोद्वेष्ट्य वाचयति.8^a P हंसो. — P *तणं. — PWOR वं-
चिदो.8^b SU *भट्टा, T लब्धता. — W *घरणी, R
चक्रवालचरिणि. — S एसे.8^c Mss. एदं, S तं एदं. — T मम. — PW
OR दुक्किदं, S दुक्किअं. — PORSTU
णादं, W *णिदं. — S *वअं, TU *पअं.8^d OR विसण. — PW दिट्ठो. — P *म-
हायस्स but below *तिहागस्स, W *त-
हायस्स, OR *तिहाआण (R *णं), S
*तिआअस्स, T *भागस्स, U *भाअस्स.8^e W राजा द्विस्त्रि वाचयता विट्ठकः, O रा-
जा द्वि, STU इति द्वि वंचयति.8² T एताइं. — STU omit ताइं. — PW
OR मअणरसाअणक्खराइं.8³ POR दुदोओ, W दुविउ, T उदोयो. —
SU मए उण. — P कटुय. — W सि-
लउ, SU सुलोओ. — W लिहिदा.9^a S एसह. — W दिवस्स. — T दिहणो-
सास. O *दंडो, S सा.9^b OS *वलणहि, T मणोवलणयेहिं.9^c ORSU मुहअ तुह. — PW विउए. —
C तोइ, WSU तोए, T तिए. — C
उळ्वंवरोग, P उळ्वंवरोग, W उळ्वंवरोग,
O उच्चिंवरोग corrected to उच्चंवरोग,
R उच्चिंवरोग, SU उत्तम्मिरोए, T उत्तम्मिरोए.9^d CPWORTU *लदाए. — CPWORT
जीविदासा.

कवणाए ओलग्गाविआए भविअ सिलोओ किदो तं महाराओ
सुणादु¹।

णीसासा हारलट्टीसरिसपसरणा चन्दणुचोडकारी

चण्डो देहस्स दाहो सुमरणसरणा हाससोहा मुहम्मि ।

अङ्गाणं पण्डुभावो दिअहससिकलाकोमलो किं च तीए

णिचं बाहप्पवाहा तुह मुहअ कए होन्ति कुल्लाहि तुल्ला ॥ १० ॥

राजा । निःश्वस्य¹। किं भणीअदि कइत्तणेण तुह जेट्टवहिणिआ खु एसा²।

विदूषकः । एसा विअकवणा महीदलसरस्सदी³। एदाए वि जेट्टवहि-
णिआ तिहुवणसरस्सदी⁴। ता एदाहिं समं पाडिसिडिं ण करिस्सं⁵।

9¹ C वि° पुनराह, POR वि° विहस्य. —
WOR इह. — P व्येय, OR ज्जेव्व.
STU एव्व. — CPSTU omit एदाए.
— C वल्लहवहिणीयाए, P जेट्टवहिणी-
याए, OR जेट्टवहि°, STU वसंतरवहि-
णीआए (T °भइअणीए, U °वहिणीए).
— C ओलगाविआ, P ओलगाविआए,
W उलगावणीया. O उल°, R उगाविआए,
S ओलगाविआए, T आदेसेकरणीए. — OR
हुविअ. — CW सिलोओ, STU सु°. —
C कुदो, PWO कदो, SU कओ. — C
सुणादु. P सुणदु, W सुणदु. — STU
सु°म°. — OR add पठति.

10^a S णीसासा. — C हारवल्लीसरिसयसरणा,
W °जट्टीसरिसपसरणा, O °सरिस°, SU
हारवल्ली°. — C चंदणोच्चाट°, P चंद-
णुचोड°, ORSTU चंदणुच्चेअ°. — STU
°आरी.

10^b PO चंदो. — C सुमरणसरसा, W समर°,
U सुमरविसरणा.

10^c W °भाउ. — CP दिवस°. — S °करा°. —
WSU °कोमला. — W किं वि.

10^d C निभच्छा, P निब्भिच्छा, T णोव. —
C बाहवाहा, P वाहवाहा. — R तअ.
— STU सु° तुह. — CPWO कदे,
ST किए. — O हिंहोति. — W कु-
ल्लाह, OR कुल्लाअ.

10¹ C निःश्वस्याह, PW निःश्वस्य.

10² CRT भणइ, PWOSU भणइ. — CP
कवित्तणो, W सुकयत्तणो, OR सुकइत्तणो,
T कइत्तणोणावि; SU add वि. — OR
तुअ. — C °वहिणीया, W °विहिणीया,
S °भइणी, TU जेट्टा वहिणी. — COR
omit खु. — CPSTU सा.

10³ STU omit एसा. — COR महीअल°,
PWSTU महीअल°. — Mss. here
and in the following line °सरस्सई.

10⁴ S दाए, T एव्व एव्व एदाए. — CSTU
omit वि; W उण. — C °वहिणीया,
PW °वहिणी, STU °भइणी सुलक्खणा.
— CPWR तिहुअण°, O तिहुअणसर-
स्सइ adds ति, R adds ति.

10⁵ OR एआहिं, STU एदाए समं. — T ए-
हिं. — P °मिट्टि.

किं उण पिअवअस्सस्स पुरदो मअणाअन्नअं अत्तणो उइदेहिं अ-
क्खरेहिं णिवेदेमि^६।

विचक्षणा । पढ^७ । एदं मुणीअदि^८।

विट्ठकः ।

परं जोएहा उएहा गरलसरिसो चन्दणरसो
खअक्खारो हारो रअणिपवणा देहतवणा ।

मुणाली बाणाली जलइ अ जलहा तणुलआ

वरिट्ठा जं दिट्ठा कमलवअणा सा मुणअणा ॥ ११ ॥

राजा । वअस्स तुमं पि थोएण चन्दणरसेण समालम्भणीओ सि^१। ता
कथेहि तग्गदं कं पि वुत्तन्तं^२। अध अन्तेउरं णइअ देवीए किं किदं
तिस्सा^३।

विट्ठकः । विअक्खणे किं किदं^४।

10^६ CPW पुण. — C वयस्सस्स, P वस्सस्स, 11^१ C राजा तमाह. — OR गं instead of
WR वअस्स. — CSU omit पुरदो.
— C मयणालमस्स अवत्थं, P मयणाल-
मस्स, WOR मअणावत्थं (O त्थअं),
SU मं उट्ठिसिअ. — C अप्पणो. —
COR T उच्चिदेहिं, P उच्चिदेहि, W उ-
च्चिदेहं. — C अक्खरपंतोहिं णिवेदेहि, P
अक्खरेहिं अवत्थं किं पि णिवेदेयमि.

10^{७,८} U omits, C राजा. — PW पढइ, RS 11^२ CW कहसु, P काधमि. O कहेहि. RSTU
पढ. — P गढ, ST एव्वं संपदं.
11^३ ST विं पठति, U विचं पठति. — T
वरं. — W omits उएहा.

11^४ CPW खरं खारो, ORST खदं, U मदं. 11^५ P अज्ज. SU अह, T अह अ. — CW
11^६ C मुलाणा. OR जलदि. — CP व.
— CPWORT नला.

11^७ C गदा दिट्ठिदट्ठाणं सरमसमहोज्झमतणुण.
— STU तणिट्ठा जं दिट्ठा कं दोहण- 11^८ PU omit. — C विट्ठं विचक्षणात्ताह ।
अणा.
विं कथेहि किं. — COR कदं. —

विचक्षणा । देव मज्जिदा टिक्किदा भूसिदा तोसिदा अ^१ ।

राजा । कथं विअ^२ ।

विचक्षणा ।

घणमुवट्टिअमङ्गं कुङ्कुमसपङ्कपिञ्जरं तिस्सा ।

राजा ।

रोसाणिअं फुडं ता कच्चणपच्चालिआरूवं ॥ १२ ॥

विचक्षणा ।

मरगअमञ्जीरजुअं चलणा से लम्भिआ वअंसीहिं ।

राजा ।

भमिअमहोमुहपङ्कअजुअलं ता भमरमालाहिं ॥ १३ ॥

विचक्षणा ।

राअसुअपिच्छणीलं पटंसुअजुअलअं णिअत्था सा ।

राजा ।

कअलीअ कन्दली ता दरपवणपणोल्लिअदलग्गा ॥ १४ ॥

OR add कहेहि, T adds ति देव्यो
विचारेंदि.

11^c C विचक्षणा राजानमाह. — WS omit
देव; OR देव्य, T देअ. — CPWOR
मंडिदा, T मंजिदा टिक्किदा भूमिदा. —
P omits तोसिदा; S दो, U दांसिदा.
— C omits अ.

11^d C राजा तामाह. — CP कथं. STU कहं.
— P omits विअ; W वियकवणे.

12^a W omits विच. — P °खट्टिद°, W
°खट्टिद°, O °खट्टिद°, R °खट्टिद°, S
खणमुव्वनिअ°, U °खनिद°. — CSU
omit °पंक°. — S °पंकिलंकिदं. T °पिं
अने. U °पिंगिदंकिदं. — CS तिस्स.

12^b C अयेति श्रुत्या राजाह. — T उज्जलं-
किदं. — C कुहं, P फुटं, OR परं, T
पुहं. — U दा. — C कंचणमियवालि-

यारुपं, PW कंचणमयवालिथारुचं, OR
°मअवालिआणंतंरुचं. U °रुच्यं. — Read
कच्चणवाउल्लिआरूवं?

13^a C °युयं. T मरगअरंजोरिहिं. — WORSTU
चरणा. — PT लंभिअ. — CSTU व-
अस्सोहिं, P वेयंस्सोहिं, OR वअस्साहिं.

13^b SU °पंकज°. — C भमलमालाहिं, WOR
°मालाय.

14^a C पुनर्विचक्षणा । रायसूय°. — WS °पिंङ्क°.
— P °जयलक. — C णियळा, PSTU
पिणद्धा, OR णिवसिआ.

14^b CPWOR कअलीए, S ता राजकेलि, T
कदलीए, U राअकेलि. — W कंदलया,
SU कदली. T कंदलि. — SU omit
ता. — CPWOR खरपवण°. — OR
°पलोल्लिअ°, N begins here again
ल्लोल्लिअणिमदला. — U adds सा.

विचक्षणा ।

तीए णिअम्भफलए णिवेसिआ पोम्मराअमणिकच्ची ।

राजा ।

कञ्चणसेलसिलाए ता वरिही कारिओ णट्टं ॥ १५ ॥

विचक्षणा ।

दिस्सा वलआवलीउ करकमलपओट्टणालजुअलम्मि ।

राजा ।

ता भणह किं ण रेहइ विवरीअं मअणतोणीरं ॥ १६ ॥

विचक्षणा ।

कणहम्मि तीअ ठविओ छम्मासिअमोत्तिआण वरहारो ।

राजा ।

सेवइ ता पंतीहिं मुहअन्दं तारआणिअरो ॥ १७ ॥

विचक्षणा ।

उहएसुँ वि सवणेसुं णिवेसिअं रअणकुण्डलजुअं से ।

राजा ।

ता वअणवम्महरहो दोहि वि चक्केहि चङ्कमिओ ॥ १८ ॥

15^a C पुनर्विचक्षणा. — P ताए. — N णिअ-
अंभलफ°. — C °फलहे. — N णिअसिआ.
— CN एम्म°, PORSTU पंच°. W
पोम°.

15^b CW व° ता. PWN बरही. STU बहि-
णो — NRS गच्छं. O गच्छे.

16^a C पुनर्विचक्षणा. — P दिस्सायो रयणवल-
यावलीओ तिसा पउट्टदंडेसु. — CW व-
नयालीओ (W °लिउ). NOR °आवलि-
ओ. S °आवरओ. T वलिआवलीयो. U
°नीओ. COR °पउट्ट°, W °पउठ°.

16^b C भरियं तूणीरजुयलं मरेहिं ता मणयदेव-
स्स ॥ १६ ॥ त भणह.... P ता भा-
मियमयणसरा ट्टिटा सुतोणीरुवंधजुया. ST
ता भाविअमअणसराहिंइअतूणीरिबद्धभुआ.
U ता भाविअमअणसरापरिअतूणीरिबद्धभु-

जा. — WN भण. — W किं न हि.
N किं णु हु. — C सोहइ. N रेहइ
विवरीअं. O तिवरीअं. — NR °तूणीरं,
O °तूणीरं.

17^a CWNORST तीए, U ए. — W ठवि-
दो. N ठठविदा. T ठाविओ. — C स-
म्मासिय°. W छम्मासय°, N छमासिअं°.

17^b STU ता से°. — C मुहइन्दं, W °चंदं.
— C तारिया°.

18^a N विट्. — C उभयेसुं. P उभएसु. W
उहएस. N उहए, OR °सु, S अह दोसुं,
T विहवेसुं, U अहवेसुं. — CSTU
omit वि. — N कणेसु. T सवणेसु. —
C णिवेसिअं रयणकुण्डलं तीए. — W °कुं-
डलु°. — T °जुअलं से.

18^b W तो — WNRT °मम्मह°. — CNORS

विचक्षणा ।

जच्चञ्जणजणिअपसाहणाइँ तीए कआइँ णअणाइँ ।

राजा ।

ता उप्पिउ णवकुवलअसिलीमुहो पञ्चबाणस्स ॥ १९ ॥

विचक्षणा ।

कुडिलालआण माला णिडाललेहग्गसङ्गिणी रइआ ।

राजा ।

ता ससिबिम्बस्सोवरि वट्टइ मज्झाउ सारङ्गो ॥ २० ॥

विचक्षणा ।

घणसारतारणअणाइ गूढकुसुमुच्चओ चिहुभारो ।

राजा ।

ससिराहुमल्लजुज्झं ता दंसिअमेणणअणाए ॥ २१ ॥

विचक्षणा ।

इअ देवीअ जहिच्छं पसाहणेहिं पसाहिआ कुमरी ।

TU दोहिं. — N विअ, STU omit
वि. — CWNORT चकेहिं. — CW
‘मिदो. N ‘मिल. T चकलोओ.

19^a C अञ्जणपसाहणाइँ P जच्चजणणिअपसाह-
णाइँ. N अञ्जणजणिअपसाहणानि, OR
‘जणिद’. SU अच्चञ्जणजणिअपसाहणम-
णहारिणी. T अच्चजणिअपसाहणमणहारि-
णी. — C जायाइँ तीए, P जायाइँ तीए.
N जाअइँ तीए. — STU omit क’.

19^b NOR omit ता. — C उप्पिय, P उ-
प्पन्ति, WO उप्पणो, N उप्पंखिआ, R
उप्पणो, STU कुप्पइ. — C णवकुल-
यसिलीमुहमुह, P णवकुवलयसिलीमुहे, W
णवकुवलयसिलिमुहे, NOR ‘मुहे, U ण-
वकुलअ’.

20 U omits.

20^a C कुडिना’, P कुटिना’, T कुडिनाअलअ-
ण. — C णिडाल’, PW ललाड’, T

णिनल्लेहणसंगीणो. — WOR ‘लोलण’,
N ‘फलअण’. — W रईया.

20^b C तं. — O वडइ, ST वट्टइ. — CO
मज्जाउ, P वज्झाउ, N omits; S मज्झाउ,
T मज्झहिणो. — NOR कमणसारंगो.

21^a N omits विच’. — CORTU ‘णअणाए,
W घणसारमंजरीए, N ‘णआणाए, S ‘ता-
रअणा. — C फुल्लेहिं रंखिओ, P ‘सुमुच्च-
इँउ. W रुढकुसुमुच्चउ, N ‘कुसुमुक्करो,
OR णिगूढकुसुमुच्चओ, S गुंभिअकुसुमं-
चिदो, TU गम्बकुसुमंचिदो. — P वि-
उर’, O चिठुर’, NSTU चिउर’.

21^b CN ‘जुज्झं, O ‘जुज्जे. SU ‘जुज्जं. — C
विय. P व, W व, NOR omit; T तं.
— CPN दंसिअं ए’, W दंसिदं ए’, OR
पदंसिअं ए’, TU दंसिद’.

22 T omits.

22^a PS इइ. — CPNORSU देवोए, W

राजा ।

ता केलिकाण्णमही विहूसिआ सुरहिलच्छीए ॥ २२ ॥

विदूषकः । देव इदं परमत्थं णिवेदीअदि^१ ।

जिस्सा दिट्ठी सरलधवला कज्जलं तीअ जोग्गं

जा वित्थिस्सत्थणकलसिणी रेहए तीअ हारो ।

चक्काआरे रमणफलए को वि कच्चीमट्टो

जिस्सा तिस्सा पुणु अ भणिमो भूसणं दूसणं च ॥ २३ ॥

राजा । पुनस्तामनुसंधाय^१ ।

तिवलिवलिअणाहीबाहुमूलेसु लग्गं

थणकलसणिअच्चाडम्भरेसूससन्तं ।

जलणिविडमिमीए लएहअं एहाणपोत्तं

पिसुणइ तणुलट्ठीलङ्गिमं चङ्गिमं च ॥ २४ ॥

देवोद्. — C जह्तिथं, P जह्तिथ्य, 23^a STU 'रो. — POR 'फलहे, N जह्त्त-
W जह्तिथ्य, N जह्तिच्छण्णमा°, R प- फलण, STU 'फलओ. — W 'रमट्टो, O
साअणोहिं, SU पसाहणपसाहिआ. — C कंचोरेटो.

NOSU कुमारी. — SU add सा.

22^b S विभूसिअ, U विभूसिदा. — C 'लळो-
यं S सुरभि°, U कुसुमलच्छीए.

22^c C विदूषको राजानमाह, WS विचसणा.
— SU omit देव. — COR एदं, U इमं. — C परत्थ. — P णिवेदियदि,
WOR विस्सवोअदि, N दिणविअदि, STU णिवेदिमि.

23^a C जासा, OR जेस्सा, S जाए, U जस्सा.
— COR सअलधवला, P सरवा°, WTU तरल°. — CW तोइ, STU तीए.

23^b C कट्ठिचायणकलसिणी, W विट्ठिच°, N
वित्थिस्सायणअलसिणी, SU 'अलसिणी.
— C मोहण, N मोअण, T रोहण. —
CW तोइ, SU तीए, T तिण हरो.

23^d CNSU जस्सा. — U तस्सा. — CPOR
पुण, NSU उण. — CW पभणिमो, P
पत्तणिमो, N पि भणिमो. — C व्य. PN
अ. SU वा.

23^e C राजा कर्पूरमंजरीमनुसंधायह. — NS
omit पुनस्.

24^a N 'ललिअ°, ORS 'वलअ°, U 'वणअ°. — W 'मूलंमि.

24^b C घण° — NST 'अलस°. — T 'णि-
अंवाटुंवर. — W 'रेसूससंभं, N 'रेसूक्ख-
सत्तं, OR 'रेसूम्म°, S 'संति, T ऊमसंतं.

24^c P 'णिग्रड°, TU 'णिग्रिड°. — STU
'ममीय. — W णयत्तं, OR मणहअं, SU
तस्सअं, T मोट्टमव्वालं — ORSTU 'वत्थं.

24^d CPWNOR पिसुणादि. — WORT 'ल-

विदूषकः । सक्रोधमिव¹ । भो मए सव्वालंकारालंकिदा वसिदा² । तुमं उण
जलविलुत्तप्पसाहणं जेव सुमरसि³ । ता किं ण मुदं देवेण⁴ ।
णिसग्गचङ्गस्स वि माणुसस्स सोहा समुम्मीलइ भूसणेहिं ।
मणीण जच्चाण वि हीरणहिं विहूसणे लग्गइ का वि लच्छी ॥ २५ ॥
राजा ।

मुडाण णाम हिअआइ हरन्ति हन्त
णेवच्छकम्मणगुणेण णिअन्विणीओ ।
छेआ पुणो पअइचङ्गिमभावणिज्जा
दक्खारसो ण महुरिज्जइ सक्कराए ॥ २६ ॥

विचक्षणा । जधा देवेण आदिट्ठं¹ ।

थोराणं थणआणं कण्णकलिआलङ्गीणं अच्छीणं वा

छो¹, U 'जट्ठो'. — COR 'चंगिमं लं-
गिमं च, P 'चंगीमत्तं लहुत्तं, N 'लंगिमं
चंगिमं च, SU 'लंगिमं तुंगिमं च, T
'लंगिमं तुंगिमं च.

24¹ T omits विट्ठं. — C सक्रोधमाह.

24² T भो वअस्स. — STU मए सा तरट्ठो.
— C सव्वालंकिदा, P सच्चालंकिदा, W
सव्वालंकिदा, N सव्वालंकारसहिदा, OR
सव्वाभरणालंकिदा. — W वसिदा.

24³ N तुभं. — CPW पुण. — C 'लुत्तसो-
हणा, P गहाणविलुत्तप्पसाहिणं, S 'लुलिअपं,
T जललुलिअपसाणा, U 'लुलिआं. —
CW ज्जेय, P ज्जेय, NR ज्जेय, O ज्जे-
य. S omits; TU ग्वय. — W सम-
रसि. N सुमरसि; P adds से.

24⁴ T सुणिदं.

25^a N रिगसगचंगंस्स हि. — Mss. 'मोलदि.

25^b N मणीण मुत्ताण. — P 'एहि, W वि
कंचणेण, N विहूसणेहिं, OR वट्ठो, STU

वि हीरणहिं. — CWSU विभूसणे, R
विट्ठसस्से, T विट्ठसणे. — CN लग्गदि,
W लब्भदि, OR सज्जदि, T लंभइ. —
N लल्लो.

26^a C राजाह, U omits राजा. — P मुडाण.
— CPWOR 'आइं, N हिअभाइं. —
N णिहन्ति, STU हरंतु.

26^b C नेत्रयं. — PWN 'कण्णणं. — T
'उणेण.

26^c T क्लं. — STU उणो. — N पकिइं,
STU पकिदिं. — CU 'चंगमं, — N
'हारणिज्जा, S 'हावणिज्जा.

26^d CNOR 'रिज्जदि, PW 'रज्जदि. — T
सखरेहिं.

26¹ STU जह. — C निहिट्ठं, PNOR देवे-
णादिं, W दिट्ठं.

27^a CW घोयाणं. — Mss. 'आण. — Mss.
'लंघोण (P 'लंबोण). — Mss. अच्छीण.
— N व, O च R अं.

भूचन्दस्स मुहस्स कन्तिसरिआसोत्तस्स गत्तस्स अ ।

को शेवच्छकलाइ किज्जइ गुणो जं तं पि सव्वं पिअं

सुव्वन्तं सुण तत्थ कारणमिणं रुढीअ का खण्डणा ॥ २७ ॥

राजा । अवि अ सुप्पञ्जल कविञ्जल एस सिक्खावीअसि^१ ।

किं कज्जं कित्तिमेणं विरअणविहिणा सो णडीणं विडम्भो

तं चङ्गं जं णिअङ्गं जणमणहरणं तेण सीमन्तिणीओ ।

जस्सिं सव्वङ्गसङ्गो सअलगुणगणो सो अ संभोअलम्भो

तस्सिं शेच्छन्ति काले परममुहअरे किं पि शेवच्छलच्छिं ॥ २८ ॥

विचवणा । देव इदं विण्णवीअदि^१ । ए केवलं देवीए णिओएण ताए

27^b SU किंति°. — O °ओत्तस्स. — CW
गतस्स वि, S आ.

वोजसि, WOR सिक्खवो°, N सिक्खावि°.
S मुसि°.

27^c C शेवत्थकलाहि, NORSU °लाय, T °ना-
स. — C किज्जदि, P किज्जइ, WOR
कोरदि, N करिआदि, T कज्जइ. — ST
वि. — O सव्वं पिअं.

28^a CS कत्तिमेणं. NOT °मेण. U °माणं. —
P विरयिण°. — N विलंबो.

28^b CPW जं चंगं तं. O जं चंगं तं जं. —
WNOR णिसयं. — R omits °मण°. —
CT सीमंतणीओ, W तेणीउ.

27^d CN सव्वंतं, P सव्वंतं, W सुत्तव्वं, OR
संजुत्तं, SU शेवच्छं, T वोचंतं. — COR
पुण, NST सुण, U किल. — C तस्स.
— P कारणमिद, WSTU °णमिमं, N
°णमिमा, STU काल°. — C रुढीइ.
PW रुढीइ, SU रुढीए. — C
खंडला.

28^c T स जस्सिं. — W सव्वंगचंगो. — C
°गया. STU वसइ गुणगणो (T °अणो).
— CPWNOR दंभोअलंभो, T °लंवो.

28^d P नेत्थन्ति. S शेवच्छकाले. — C °मुहपरे.
— S का. — ST वि. — N शेपछ°. —
T °लङ्को.

27ⁱ CPSTU omit राजा. — WN omit
अवि अ. — CP सुप्पञ्जल. WOR सुप्पि-
जल, N सुप्पजल, STU सुप्पज्ज. — C
STU कइजल, OR कपिजल. — STU
omit एस. — C तक्खवीयसे. P सिक्ख-

28ⁱ CPSTU omit विचवणा. — C किं वि
देव. P किं च देव. W omits देव; STU
अयं च देव. — C अदं परमत्थं. P इदं
च N एदं च, O एदं. R एव्वं. — C
निवेदीयदि. O विणविअदि.

अणुगद म्हि^१। तारामेत्तीए वि सहित्तणं पत्ता कप्पूरमञ्जरीए^२। तेण
तक्कज्जसज्जा अहं पुणो ओलग्गाविआ भविसं^३।

तिस्सा तावपरिक्खणाअ णिहिओ हत्थो यणुच्छङ्गओ

दाहुडामरिओ सहीहि बहुसो हेलाइ कड्डुज्जइ।

किं तेणावि इमं णिसामअ गिरं संतोसिणिं तामिणिं

हत्थच्छत्तणिवारिएन्दुकिरणा बोलेइ सा जामिणिं ॥ २९ ॥

कज्जसेसं कविञ्जलो णिवेदइस्सदि^४। तं च तथा कादब्बं^५।

इति परिक्रम्य निष्क्रामति^६

राजा । वअस्स किं उण तं कज्जसेसं^७।

28^c C देवीनोएसेण, PW देवीणियमेण, OR देवीए वअणेण णिअमेण, S देवीए णि-
घोएण. T देवीअखाए, U देवीए विओए-
ण. — CWNOR तिस्सा, P तस्सा.

28^s P तारामेलाए, W तारयमित्तीए, N 'मो-
त्तिए. — P तोए वि, N उण वि, OR उण. TU omit वि. — C हसित्तणं, TU पिअसहि. — W उवगदा. — OR omit कप्पूर.

28^d C omits तेण; U देण अ. — CT 'स-
ज्जाहं. — PN पुणो वि, SU omit; T उण. — C ओलगविआ, PW उल-
मा, S ओलंगआ. — P हयिस्सं पुणो सुणेदु. N भविअ णिवेदइस्सं, OR भविअ भणिस्सं, S भणिस्सं.

29^a N तःसा. — NOR दाव, STU दाह. — CT 'परिक्खणाअ, P 'णाइ, O 'ण-
स्य, R 'णत्थ. — C णिहिओ, P ति-
हिदो, WNORSTU णिहिदो. — C स्थण, SU तणु. — CPWT 'त्थंगदो, NORSU 'च्छंगदो.

29^b NOR दाहु, T डाउ. — COR 'डाम-

रिदो. P 'दाहमरिदो, W 'डामरिदो, N 'डापकिदो. — C सदीहि, POR स-
होहिं. — C हेलाहं, P हेलाहं, NSU हेलाए, T हेलाअ. — C कट्ठिज्जए, P कड्डुज्जए, WN 'दि, OR कट्ठिज्जदि.

29^c TU देणावि. — N पिसामअ omits गिरं. — CP संतोसवित्तासणि, W संतो सणं तामणि, N संतोसविट्ठेसिणिं, S सं-
तोसणं तामहं, T संतोसिणिं ता.

29^d C 'वारिदिदु, P 'वारिदु, WNRU 'वारिदु, OT 'वारिदु. — PORTU बोलेइ, N बोलेइ. — C जामिणिं, W जामिणं.

29^e C अथ तक्कज्जसेसं, P अणं च क. — PWOR कविंजलओ, STU कइंजलो. — C णिवेदइस्सदि, N णिवेदइस्सदि.

29^f P omits. — N इदं च, S तं एय्य. — C देवेण कट्ठं, WOR तए का, N देवेण तथा का, SU तह का, T तहा का.

29^g C परिक्रम्य निष्क्रान्ता विचक्षणा, N 'क्र-
मति, ST 'क्रान्ता.

29^h CPW राजा सरभसमुणसृत्य विदूषकं प्रति

विदूषकः । अज्ज हिन्दोलअचदुत्थी⁹ । तहिं देवीए पुरदो कप्पूरमञ्जरी
हिन्दोलए आरोविदद्वा⁹ । ता मरगदपुञ्जट्टिदेण देवेण कप्पूरमञ्जरी
हिन्दोलअन्ती दट्टुवा⁹ । एदं तं कज्जसेसं⁹ ।

राजा । विचिन्त्य⁹ । ता अदिणिउणा वि छलिदा देवी¹⁰ ।

विदूषकः । पाइदा जुसमज्जारिआ कज्जिअं दुइं ति तक्केमि¹¹ ।

राजा । को अणो तुम्हाहिंतो मह कज्जसज्जो¹² । को अणो चन्दाहिं-
तो समुद्दवडुणविअडो¹³ ।

इति परिक्रम्य कटलोणहप्रवेशं नाटयतः¹⁴

(C प्रत्याह, P omits वि° प्रति). — 29¹⁰ PSTU omit ता. — CPWNST भद्°,
CWSU omit वअस्स; P भो वयस्स. — CPO पुण. — U omits तं. — C
तक्कज्जस्स सेसं.

29⁵ C भो अज्ज. — CW °चउत्थीए, P हिं-
दोलणचउत्थी, NR हिंदोलचउत्थी O हिं-
दोलणचउत्थी, S °चउद्दहिं ति T हिं-
दोलचउद्दसी, U हिंदोलचउद्दहिं ति. —
C adds गोरं अच्चिदध्या.

29⁶ C तदो, P तेहि. OR तत्य. STU omit.
— C omits देवीए; P देवीए गोरं, W
गोरं कटुअ देवीए, N देविए. — CPW
NOR omit पुरदो. — P omits कप्पू.
— P हिंदोलए, O हिंदोलअं, RU हिंदो-
लअं, T हिंदोलिअं. — P आरोवदित्या.
W आरोवदध्या, N आरोवदध्या, T आ-
रोवदध्या, U आरोपिदध्या.

29⁷ CWNRU मरगअ°, P मरमय°. O मरगयं,
S मरगआ°, T मरअज°. — P °पुजेट्टि-
दिण, W °पुजिट्टेण ज्जेव, N °पुजिट्ठि-
देण. — S omits देवेण. — P हिंदो-
लयं, W हिंदोवालयंती, NS हिंदोलंती,
OR हिंदोलए हिंदोलंती. — P दट्टुव.

29⁹ OR omit, N omits राजा.

29¹¹ WNO omit विदूः R विह°. — W
NORS पाइआ. T विट्ट ता भद्दिणिउणा
वि देवी वंचिआ पाइदा. — C जुसमं-
जरी, P °मंजरी, W जुसमंजारिया, ST
जिण°, U जिज्जमाज्जारिआ. — CPW
NSTU omit कज्जिअं. — CPWNS
तक्क. R तक्कमि.

29¹² C राजाह, W विदूषकं प्रति instead of
राजा. — CW वयस्स को, S को उणा.
— C तुम्हाहिता, P तुम्हाहिंतो, OR
°हिंतो, T तुम्हाहिंदो. — C अण्ण, W
मे, TU कज्जसज्जो (T °सेवो) अण्णायं.

29¹³ OR जदो को. — ST चन्दाहिंदो, U
चन्दादो. — C °वट्ठणे तिणिहको, P °वट्ठ-
णतचिदो, W °वट्ठणतणिट्ठो, N °वट्ठणे
दिट्ठो, O °वट्ठणणिट्ठो but ग is in
the margin corrected to गेट्ठि: R
°वट्ठणणिट्ठो, T °वट्ठणविअट्ठो.

29¹⁴ C परिक्रम्य कटलोणां ग्रहप्रवेशं. — N प्र-
वेशे — WT नाटयति.

विदूषकः । इअं उचुङ्गा फलिहमणिवेदिआ¹⁵ । ता इध उवविसदु व-
अस्सो¹⁶ ।

राजा तथा करोति¹⁷

विदूषकः । हस्तमुद्यम्य¹⁸ । भो दीसदु पुण्णिमाचन्दो¹⁹ ।

राजा । विलोक्य²⁰ । अहो दोलाहिरूढाए मह वल्लहाए वअणं पुण्णिमा-
चन्दो त्ति णिहिंसदि²¹ । सम्यगवलोक्य²² ।

विच्छाअन्तो णअरमणीमण्डलस्साणणाइं

विच्छालन्तो गअणकुहरं कन्तिजोणहाजलेण ।

पेच्छन्तीणं हिअअणिहिअं णिहलन्तो अ दप्पं

दोलालीलासरलतरलो दीसए से मुहेन्दू ॥ ३० ॥

अवि अ¹ ।

29¹⁵ P जोंगा इयमुत्तंगा. ORT omit इअं. —
W अच्चुत्तमा, N उत्तंग, OR जुगा अ-
च्चुत्तंग, ST तुंग. U omits. — C फ-
लिकमणिवेदिका. P फलह², NTU फलि-
अ³, O फडिअ⁴ in the margin cor-
rected to फलिह⁵, S °फलअ. — U
°वेदो.

29¹⁶ STU omit ता. — CPWNOR इह,
STU रत्थ. — CP महाराओ, NOR
पिअवअस्सो.

29¹⁷ STU तथा कुरुतः.

29¹⁸ T हस्तमुद्दिश्य. — C adds वक्ति.

29¹⁹ C भो वयस्स, S भो भो, T एसो. —
CN दोमदि, STU दोसइ. — CW
°इंदो, PNOR °अंदो.

29²⁰ C वि° स्वगतं चिंतयति, PW वि° स्वगतं.

29²¹ CW अइ, P अज्ज. NO अग, R आग,
S तीग. — CPT दोलाधि², WNOR

दोलाक³, SU डोलाहिरूढाए कपूरमंजरीए,
T मह कपूरमंजरीए. — C °इंदु, P
°चंदं, W °इंद, N °अंदो. — P ति. N
omits. — C निहिंसोयदि, N णिदि-
स्सादि, S णिवेदोअदि, T णिहिंसति,
U णिहीसइ.

29²² C समस्तमवलोक्य प्रकाशं वक्ति, PNO
समंतादवलोक्य. — P adds प्रकाशं.

30^a U विच्छाणंतो. — W नयणारमणीमंडलसा²,
O °रमणि³, R omits णअर°—अ
दप्पं.

30^b C विक्कालंतो, P वित्थोलंतो. W विक्का-
लंतो, N पक्कालंतो, U विच्छेलंतो. —
T °कुहलं. — P °जलेणं, N °उलेण.

30^c P पित्थतीरां, STU पेच्छंताणं. — Mss.
°णिहिदं. — T णिहलं रुअदप्पं.

30^d SU °डोला². — U °सरस³. — S °तर-
ला. — W दोसइ. — P ण स.

उच्चेहिं चामरेहिं धवलधभवडाडम्बरिल्लावलीहिं
 घण्टाहिं विन्दुरिल्लामुरतरुणिविमाणगुमारं लहन्ती ।
 पाआरं लङ्घअन्ती कुण्ड रअवसा उखमन्ती एमन्ती
 एन्ती जन्ती अ दोला जणमणहरणं बुडुणुबुडुणेहिं ॥ ३१ ॥

अवि अ^१ ।

रणन्तमण्णोउरं झणझणन्तहारच्छंडं
 कणक्कणअकिङ्किणीमुहलमेहलाडम्बरं ।
 विलोलवलआवलीजणअमञ्जुसिञ्जारवं
 ए कस्स मणमोहणं ससिमुहीअ हिन्दोलणं ॥ ३२ ॥

विदूषकः । भो मुत्तआरो तुमं^१ । अहं उए वित्तिआरो भविअ वित्थरेण
 वण्णेमि^२ ।

31^a P गोपुरेहिं, W गोउरेहिं instead of चा-
 मरेहिं. — WO धुअधवलवडा°, R कअ-
 धवलवडा°, S °धअपहा°, T °पटा°, U
 °पडा°. — C °डबरोल्लासलीहिं, SU °ड-
 बरिल्लं चलेहिं, T °डंवरच्चंचलेहिं.

31^b C वट्टरिल्ला°, PW विदुरिल्ला°, N बिंदु-
 रिल्ला°, ST वित्थरिल्ला°, U पत्थरिल्ला°. —
 C °णाणुहारं, P °णाणुरूवं, N °णा-
 गुआरे. OR °णाणुरूअं. — N वहतो.

31^c CPWOR कुणदि, N °दो — COR °व-
 सादुख°. — T omits एमन्ती.

31^d CP तोए दोला सलीलं (C °ला). W जंतो
 दोला सलीलं. OR एंतो दोला सलीलं. ST
 अंतो. — SU डोला. — P जणमणण°. —
 S °हरणा°. — C वट्टणव्वट्टणेहिं, P
 कडुणक्कडुणेहिं, W बुडुणुबुडुणेहिं, N वु-
 डुणुवुडुणेहिं. OR कसणुक्कसणेहिं, S ब-
 डु°. T बुडुणुउडुणेहिं, U पुडु°.

32^a N °गोपुरं. — C रणन्तमण्णतहारछंडं, P र-

णझणन्तहारत्यणं, R झणन्त°. — N °छंडं,
 T °ज्झडं.

32^b C झणझणार°, P रणज्झणार°. W कण-
 क्कणदि°, N क्कणक्कणित°, O झणझणदि°, R
 झकलक्कणदि°, SU झणझणदि°, T
 झणज्झणहिं°. — C °मुहलमेहडा°, WO
 RU °मुहर°, N °महुर°.

32^c U विलोलमणिआवली°. — C °वणदि°, PWNOR जणदि°.

32^d STU ए कस्स खु मणोहरं. — CP मु-
 होइ. WSTU °मुहोए. — P हिंडो°.

32^e C विदू°. राजानमाह. — STU भो व-
 अस्स. — P °कारो, T °अरो. — W
 तुवं.

32^f P अम्ह. — CU पुण, P पुख. — P
 °कारो, N वित्थरआरो, S पुत्ति°, T उत्ति°. —
 U वुत्ति°. — C विक्कारिय, PS वित्थारिअ.
 N वित्थारइःसं, TU omit. — P वच-
 मि, N omits, STU वसइस्स.

उवरिट्टिअथणपम्भारचम्पिअं चलणपङ्कआण जुअं ।
 हक्कारइ व मअणं रणन्तमण्णिणेउरवेण ॥ ३३ ॥
 हिन्दोलणलीलाइअमुहलं रहचक्कचक्कलं रमणं ।
 किलकिलइ व सहरिसं मणिकञ्चीकिङ्किणिणवेण ॥ ३४ ॥
 तारन्दोलणहेलासरन्तसरिअच्छलेण से हारो ।
 विक्खरइ व कुसुमाउहणरवइणो कित्तिवल्लीओ ॥ ३५ ॥
 संमुहपवणपणोल्लिअवरिल्लदरदाविआइँ अङ्गाइँ ।
 हक्कारिऊण मअणं पासम्मि णिवेसअन्ति व ॥ ३६ ॥

33^a C राजाह. W राजा. — C 'ट्टिदल्यण-
 भारचंपियं, P 'चंपियं, N 'न्यणप्यभारंपी-
 हिअं, R 'रयिअं, S 'यणहारणमंतमज्झाण,
 T 'यणभाराणमंतमज्झाण, U 'यणहारो-
 णमंतमज्झाण. — P चलणं, N चरणं,
 OR 'पंकजजुअं से, STU चरणकमलजुअं.

33^b CW विदूषकः. — CPO पुक्कारइ, W पुक्का-
 रय. N हक्कारइं. R फक्कारइ, S हक्कारिइ. T
 हक्कारिच्छइ, U हंकारेइ. — T विअ, U
 व. — N रत्तमणि. — P 'णोउरमि-
 सेणं. O 'मिसेण, R 'णिसेण. STU 'णे-
 उराराधं.

34^a CW राजा, N अणं च, S अणं च वअंस,
 T भवणं च, U अणं च before the
 verse. — C हिंदोलयघरलीलालंपड, P
 अंहोलणलीनचलणलंपडं, WOR हिंदोलण-
 लीनलनणलंपडं, N हिंदोलणलीलारंभ-
 लंपडं. S 'लीलाय मुहलं, U 'मुहुरं. — C
 चक्कयदुलं. PWOR चक्कचक्कलं, N चक्कारं,
 T 'चक्कसरिसं. U 'चक्कचलं.

34^b C विदू कलकलइ, W 'किलिइ, S किलि-
 किलिइ, U 'लण. — P त्य, S प. —
 S सरिसं corrected to सरिसरिसं. —

P 'राधणं, W कंचमणिं, N मणिकंच-
 णकिंकिणीं, O कंचमणिं, S कलकंचीं,
 T चलकचो.

35^a CW राजा, T अवि अ before the verse.
 — NORT दोलंदोलणं. — P 'त्यलेण.
 W 'पसरियसरियाणिहेण, N 'सरिआछलेण,
 S 'यसरंतसणच्छलेण, T 'पसरतसरच्छलेण,
 U 'यसरंतसरच्छलेण. — C हारा, WOR
 हारो से.

35^b CW विदूषकः. — P विक्करइ, W वि-
 क्खरइ, N विक्किइं, OR विक्किरइ, S
 विक्कोरइ, TU विकरइ. — CNORT छ.
 S अह, U विअ. — P कुसुमाओइं,
 W कुसुमाउटं, N कुसुमाजुहं, T उमु-
 माउहं. — U 'वरवइणो. — P कि-
 त्तियवल्लीओ, OR कित्तियोजाईं.

36^a C राजा. — W सम्मुपवणं. — N 'प-
 लल्लिअं, U 'पवणोल्लोलिअं. — C 'व-
 रिल्लदरिसाविआइं, SU 'दलदंसिआइ (U
 'दाइ, T 'वरियल्लदरदाविआइ. — SU
 अंगाइ.

36^b CW विदूषकः. — C हक्कारिइय, W ह-
 क्कारिउ छ, N हक्कारिणुण, T अक्कारिअ

ताडङ्गुअं गण्डेसु बहलघुसिणेषु घडणलीलाहिं ।
 देइ व दोलन्दोलणरेहाओ गणणकोडुण ॥ ३९ ॥
 णअणाइ पसइसरिसाइ झत्ति फुल्लाइ कोउहल्लेण ।
 अप्पेन्ति व कुवलअदलसिलीमुहे पञ्चबाणस्स ॥ ३८ ॥
 दोलारअविच्छेओ कहं पि मा होहिइ त्ति पडइ व ।
 पुट्ठीअ वेणिदराडो वम्महचम्मट्ठिआअन्तो ॥ ३९ ॥
 इअ एआइ विलासुज्जलाइं दोलापवञ्चचरिआइं ।
 कस्स ण लिहइ व चित्ते णिउणो कन्दप्पचित्तअरो ॥ ४० ॥

उण. — STU पासेसु. — W णिवेसि. 39^a CW राजा. — SU होला. — P वि-
 यंति. U णिवेसिअन्तोव.

37^a C ततो राजा, W राजा. — STU ता-
 ङ्ग. — TU °जुअलं. — T गंडसु. —
 CPS बहल. — CSTU °घुसुणेषु, N
 °घुसुणलीलाहि.

37^b C विट्ठ. । दिइ, NT देइ. — CNORT
 छ. — SU होलं. — C °लेहाउ, T
 °लेहा, U °लेहाओ. — CN गगणा, W
 गगण, STU गभण. — C °कुट्टेण. PN
 °कोडेण, O °कोट्टेण, R °को. ण, ST
 °कोडम्मि, U °कुडुम्मि.

38^a CW राजा. — PWNOR णअणाइ. —
 C पसरिसरिडाइ, PWNOR °साइ, N प-
 साइ, SU पसरि, T °सरिच्छाइ. — P
 omits झत्ति. — CPWNOR फुल्लाइ, T
 फुला. — C कोदुहिल्लेण, WOR कोदु.

38^b CW विट्ठकः. — CP उप्पंति, W अ-
 प्पंति, N उप्पंखिति, STU उप्पन्तो. —
 CPWNOR छ, ST विअ, U पिअ. —
 C कुलदल, PW °सिलिमुहे, N °मुहं.
 STU कुवलअसिलीमुहाणं अणगस्स.

39^a CW राजा. — SU होला. — P वि-
 त्येउ, N °रमविच्छेओ. — CPN कट्ठि,
 R कइ. — ORT वि. — CPNOR
 होउ, W होहइ, S होदु, TU होइ. —
 C झत्ति, P इति, NORS इति. — C
 पयइइ, N पदइ, T पहरइ, U पवइ.

39^b CW विट्ठकः. — C पुट्ठोइ, P पिट्ठाए,
 W पिट्ठिम्मि. N पुट्ठोअ, OR पुट्ठिमि, SU
 पुट्ठोस, T पुट्ठे वेणो. — NO मम्महं,
 R मम्मट्ठिआअन्तो, N °चम्मेट्ठि, T °च-
 म्मलट्ठि, U °चमंटि.

40^a CW राजा. — N omits इअ; S इइ.
 — C पाइ, P ण्या, W एसाइ, N ए-
 आइ, S गभाय, TU एदाए. — O वि-
 लासो. — C °लाई, STU °लाइ. —
 SU होला. — N °प्यपंच, OR °प्यवंच,
 T °पपंच. — STU °चरिदाइ.

40^b CW विट्ठकः. — STU कस्स खु ण, U
 कस्स वा खु ण. — CPN लिहइ. —
 CPNSTU omit व; R छ. — W
 णिउणं. — T कंदंणवित्तारो.

राजा । सविषादम्¹ । कथं ओदिषा कप्पूरमञ्जरी रिता दोला रिता मञ्ज
चित्तं रिताइं दंसणसुअजणणअणाइं³ ।

विदूषकः । ता विज्जुल्लहाइदं खणदिट्ठणट्ठाए ताए³ ।

राजा । मा एवं भण⁴ । हरिअन्दपुरी विअ दिट्ठा पणट्ठा अ⁶ । स्मतिनाटितकेन⁶ ।

मञ्जिटी ओट्टुमुहा णवघडणसुवण्णज्जला अङ्गलट्ठी

दिट्ठी बालेन्दुलेहाधवलिमज्झणी कुन्तला कज्जलाहा ।

इत्थं वणाण रेहा विहरइ हरिणीचञ्चलच्छीअ एसा

कन्दप्पो जीअ दप्पी जुअजणजअणे पुसलकवो विभाइ॥४९॥

40³ CPWSU omit कथं; T कहि. — CP:

ORT अवइसा, W अवयणा, N अव-

तिणा, S ओइसा अ, U ओइसा. —

After कप्पू: P adds दोनाहिंतो, W

adds दोलाउ. — SU डोला. — W

रितं च. OR रितं अ. — C मउ, O

मज्ज. — SU रिताइ. — C दंसयसयज-

णस्स नयणाइं, P दंसणुच्छुयं, WN दंस-

णुस्सुअं, OR दंसणसुअइं मञ्ज (O म-

ज्ज) णअणाइं (O इ), SU णअणाइ,

T दंसणोसुअं.

40³ P omits विट्ठ. — ORU omit ता. —

C विज्जुल्लेहाइयं, P विज्जुलेहि च्च इयं.

W विज्जुलेहा इय, N विज्जुलेहाविबअ.

OR विज्जुल्लेह च्च इअं. — P खणुदि-

ट्ठिविहा, W णट्ठा, N कवणं दिट्ठा णट्ठा

अ, OR खणुदिट्ठा तक्खणो णट्ठा. T ख-

णदिट्ठाए. — CT तोए, PWNOR omit;

SU एतोए.

40⁴ P वयस्स मा. — NORSTU एव्वं.

40⁵ P वयस्स हरिचंदउरी. W हरयंदपुच्चरि,

OR उरि, SU उरि, T पुरइ. —

WORSTU च्च. — C दिट्ठा ण पुण

णट्ठा य. SU खणुदिट्ठा पणट्ठा अ.

40⁶ C स्मं भूयो प्याह राजा.

41³ N मंजिटा. — P घडव, W घडिय.

— SU अंगअट्ठी. T जट्ठी.

41⁴ WOR वालिंदु. — N लेंहालवलिमं.

— W जयणा, NSTU जणणा, OR

जणणा. — N कुन्तला, TU कुंदला. —

CPW लाभा.

41⁵ OR इच्छं. — N वणाणं. — C विहरइं,

W वियरइ. — N हरिणा. — CP

लच्छीइ, W लत्थीइ, STU लच्छीए.

— C जोए, S तोए, U एसो.

41⁶ CW जोइ, P जोय, N दोह, ORTU

जाद. S जाअ. — CPNORSTU दप्पो.

— C जइजणजइयो, P जयिजणजणयो,

W जगजण, N जणमणदलणे. OR जु-

अजणजणणे, STU तिहुवणविजइं (T

णिहुअण, U तिभु). — C फुल्ललकवो,

W वट्ठलकवु, N वट्ठ, OR लकवु. —

C विहादि, P विठादि, W ट्ठयदि, N दि,

OR च्च ठाइ, S इहाइ, U विहाइ.

विदूषकः । एतं तं मरगदपुञ्जं । इध उवविसिअ पिअवअस्सो पडिवा-
लेदु तं । संझा वि संणिहिदा वट्टदि ।

तथा कुरुते ।

राजा । अदिसिसिरा वि जामिणी अदिमंताविणिं गिम्हमज्झएहवेत्तं
अणुहरदि ।

विदूषकः । ता लच्छीसहअरो खणं चिट्ठु देवो जाव अहं सिमिरो-
वआस्सामग्गिं संपादेमि । इति नाट्येन निष्क्रम्य पुनः ३ वक्तव्यं । किं उए ए-
सा विअक्खणा इदो णिअडिआ आअच्छदि ।

राजा । संणिहिदो संकेदकालो कधिदो सहीहिं । स्मत्वा मदनाकृतमभिनाय ।

41¹ P एवं. — SU omit तं. — CPWNO 41¹ C ताव — T सहस्रो. — P मगउ
RSU मरगअ.

41² CPN ता इह. WORTU इह. S जह.
— P उपविसिय पि प्रियत्रि. S उवसिअ
वअस्सो. T omits पिअ. U वअस्सो. —
N वाडेद. S वालेउ. U णानेदु. — CU
omit तं.

41³ W हिदा ज्जेव, SU हिदा एव. —
STU वट्टइ.

41⁴ C ततो राजा तथा कुरुते, P तथा कुरुते
राजा, W तथा कुरुते. N उभां तथा कु.

41⁵ CPN omit राजा. W राजा स्मरणमभि-
नाय. — C अयिसिसिर, PSU अडिसि-
सिरा. W अडिसिसि, NOR अडिसिमिरं.
T सिसिरा. — WNOR पि. — CP
हिमाणी. W हिमाणि. NOR जामिणि.
T जामणि. — C संताविणी. P संता-
विणीमणु. WNOR संतावदाइणि (OR
मंदाव). S अडसंताविणी, TU अडसंदा-
विणी. — CPWNOR omit गिम्ह.
S मज्झस. — C अणुहवामि, PWOR
अणुहवामि, N अणुभवामि, SU हरइ.
T हर.

खणं — SU चिट्ठु. — COR देआ.
N omits. — T omits अहं. — W
सिमिरोवयर, OR रोपआर. — CPW
संपाडेमि.

41⁶ C परिक्रम्य. P परि निःक्रम्य. WOR प-
रिक्रम्य. — C विलोक्य वक्ति विदूषकः.
W विलोक्य. SU निष्क्रम्यावलोक्य. T प-
रिक्रम्यावलोक्य. PNWS add च

41⁷ CPNOR पुण. — STU omit मसा. —
STU इदो मव. — CP नियडो. N
निअन्नि. SU विइसंतो. T विअसअति.
CW आगळदि. SU आअच्छइ. T आआ-
छइदो.

41⁸ P संणिट्ठिदो यं. N हिदो अ. — CPW
OR संकेअ. N संझाकालो अ. — CPN
कहिदो. S कहोओ. TU सहीहिं कहिदो.
— CWNOR मंतोहिं. P मंतोहि R वं-
दोहिं. S omits. WNOR add पि.
STU add ता संभावणीओ. after which
S adds अवि णाम तहेव्व भवे.

41⁹ C omits स्म. P तां स्म. — C मदना-
तद्रतमभिनाय कर्णमंजरीस्वरूपमाश्रित्याद्य

किसलअकरचलणा वि हु कुवलअणअणा मिअङ्कवअणा वि।

अहह णवचम्पअङ्गी तह वि हु तावेइ अच्छरिअं ॥ ४२ ॥

विदूषकः । सम्यगवलोक्य¹ । अहो विअक्खणा सिसिरोवआरसामग्गीसहिदा
आअदा² ।

ततः प्रविशति ग्रहीतश्चिरोपचारसामग्रीं विचक्षणा³
विचक्षणा । परिक्रम्य⁴ । अहो पिअसहीए विरहदाहज्जरो⁵ ।

विदूषकः । उपसृत्य⁶ । भोदि किं एदं⁷ ।

विचक्षणा । सिसिरोवआरसामग्गी⁸ ।

विदूषकः । कस्स किदे⁹ ।

विचक्षणा । पिअसहीए किदे¹⁰ ।

विदूषकः । ता मह वि अइं देहि¹¹ ।

विचक्षणा । किं णिमित्तं¹² ।

विदूषकः । महाराअस्स किदे¹³ ।

राज्ञा, PN मदनारुतिमभिनीय. — T
adds भवि णाम तहा ह वै.

42^a U °अर°. — Mss. °चरणा. — T omits
वि. — NT omit हु; SU भ. — N
कुवलणअणा. — C °मियंकवणा. — S च.
TU भ.

42^b STU omit अहह. — STU अहिणवचंप-
अअंगी (U अभि° S °अंगं). — T तअ. —
T omits वि. — CP य, N कवु. STU
omit. — SU तवेइ ति, T तेवेइ ति.
— ORTU अच्छरिअं, S अच्छेरं.

42^c C विलोक्य, P सम्यगवलोक्याय, WOR
सम्यगवलोक्य.

42^d C कथं, P अयि, NOR अए, SU omit.
— NSU विभ° वि. — S °रोअभार°. —
W °सामगि°, OR omit °सामगि°. —
P °सहिदहत्त्या, OR °गहिदहत्त्या. —

CW omit आअदा; PN विअ, T अ-
अदा.

42^e C विच° चिचिरोपचारयुक्ता, PN चिचिरो-
पचारसामग्रीसहिता, S चिचिरोपचारसामग्री-
करा, TU यथोद्दिष्टा. — OU add च.

42^f C परिक्रम्याह विचक्षणा, NOR omit वि-
चक्षणा.

42^g P °सही. — C महंतो दाह°, P महंतो
वि°, N महंतो कवु वि°. — ORS
°दाह°, T विरहज्जरो.

42^h C adds तामाह.

42ⁱ P भो, W भादी, OR विअक्खणे, STU
भो विअक्खणे. — N किमिदं.

42^{j, 10, 13} CPWNOR कदे. — U omits 42¹⁰.

42¹¹ P महं, W मज्झं, OR मम. — CPW
पि. — P अहुं, S अहुं, T हत्थे दिदि-

42¹² C कस्स कदे.

विचक्षणः । किं उण कारणं¹⁴ ।

विदूषकः । कप्पूरमञ्जरीए वि किं¹⁵ ।

विचक्षणः । किं ण जाणासि महाराअस्स दंसणं¹⁶ ।

विदूषकः । तुमं पि किं ण जाणासि महाराअस्स कप्पूरमञ्जरीए दंसणं¹⁷ ।

इत्युभां हसतः¹⁸

विचक्षणः । ता कहिं महाराओ¹⁹ ।

विदूषकः । तुह वअणेण मरगदपुञ्जे²⁰ ।

विचक्षणः । ता महाराएण सह मरगदपुञ्जदुवारे चिट्ठ जेण उहअदंसणे जादे सिसिरोवआरसामग्गीए जलञ्जली दिज्जदि²¹ ।

विदूषकः । तां परिष्वज्य²² । तहिं गच्छ जदो णाअच्छसि²³ । इति विपत्ति²⁴ । तां प्रति²⁵ । ता कीस दुवारुहेसे भविद्वं²⁶ ।

42¹⁴ C omits उण; PWNOR पुण. — NST कालणं. — POR add तस्स.

42¹⁵ P °जरी. — CN omit वि. — S किं कप्पू°, TU किं उण कप्पू°. — N adds कलणं.

42¹⁶ T तुमं कि. — W याणासि, N आणासि, T भणासि कप्पूरमंजरि महाराअस्स. — C दंसणं तोए, T दंसणं ति.

42¹⁷ W उ तुवं, O तुभं. — OR वि. STU omit. — C न जानासि किं, TU किं उण ण. — W जाणासि, NSU आणासि. — T महाराअ, U कप्पू° महा°. — O दंसणे. — C adds कारणं.

42¹⁸ CPWN इत्युभे. — P परस्परं ह°, N हहहेति ह°.

42²⁰ SU तुह. — Mss. मरगअ°. — C °पुंजे कजेव. — PWOR add चिट्ठि.

42²¹ W °रायण. — U omits सह — Mss. मरगअ°. — C °दुवारदेसे, P °दुवारोहेसे, W °द्वारे. N °दुवारोदेसे. T °दुवारं. — C चिट्ठदव्वं, N चिट्ठ इणं. — T कं. — CPT उभअ°, O उअ°, SU उभ-आणं दं°. — T तिलजलंजली. — P दि, STU दिज्जदि.

42²² C तामानिण्योपसृत्याह, P तामुपसृत्य शिरोपचारसामगोमाढाय, WOR तामुपसृत्य, N तामहत्य.

42²³ CP जहिं पुण. NSTU जहिं. — CP नागळसि, W गागळदि, STU गाढआ चिट्ठि. — OR add हे सिसिरोवआरसामग्गि.

42^{24, 25} CU omit. — P विदू° तां प्रति.

42²⁶ N किस. STU केण. — CP दुवारदेसे, N द्वारोदेसे, S दुवारुहेसेण, T दुवारो-

विचक्षणा । देवीए आदेसेण²⁷ ।

विदूषकः । कीदिसो आदेसो²⁸ ।

विचक्षणा । तहिं देवीए बालतरुणो तिणि आरोविदा²⁹ ।

विदूषकः । के के³⁰ ।

विचक्षणा । कुरवअतिलअअसोआ³¹ ।

विदूषकः । ता किं तेहिं³² ।

विचक्षणा । भणिदा सा देवीए जधा³³ ।

कुरवअतिलअअसोआ आलिङ्गणदंसणग्गचलणहआ ।

विअसन्ति कामिणीणं ता ताणं देहि दोहलअं ॥ ४३ ॥

एणिहं तं संपादइस्सदि¹ ।

विदूषकः । ता मरगदपुञ्जादो पिअवअस्सं आणिअ तमालविडवन्त-

हेसेण, U दुवारदेसेण. — CP भोदव्वं, N होव्वं, SU omit.

42²⁷ N omits. — OR add कपूरमंजरी आगमिस्सदि (R आअस्सदि).

42²⁸ N omits. — CPW किं तोय, OR किं ति तोय, SU कीरिसो, T किरिसो.

42²⁹ N omits तहिं. — C बालतरु, PSU तरु, W बालतरु, N बालतरुआ, T बालतरवो. U बाल. — C तिणि, N तोणीओ, U तिणी. — T आरोचिदा, U ँपिदा.

42³⁰ NOR को को, ST ते के, U दे के.

42³¹ N omits. — P कुरवय. W कुर. — C लयआसोया, STU लआसोआ.

42³² N omits. — T ता किं. — S देहिं, T ते.

42³³ NO omit. — P भणिया. — T देवीए कपूरमंजरी. — WR omit जधा; SU जह, T जहा.

43^a N विचक्षणा before the verse. — O omits 43. — CPW कुर. — C लयआसोया, R तिलअसोआ, STU तिलआसोआ. — N लिङ्गणदंसणचलणयहणसहा, RT दंसणचलण. — STU हदा.

43^b C विणासन्ति. — CWN सुंदरीणं. — W omits ता. — C दोहयलयं. — 43 is not reckoned as verse in C.

43¹ P Sanskrit only. — O omits एणिहं. — C सा तं, T omits तं. — CPW OR संपाडं, S संपादइस्सदि. — N adds ति.

रिदं ठाविअ एदं पच्चक्खं करिस्सं² । तथा नाटयति³ । राजानं प्रति⁴ । भो भो
उट्ठिअ पेक्ख णिअहिअअसमुद्दचन्दलेहं⁵ ।

राजा तथा करोति⁶

ततः प्रविशति विशेषभूषिता कर्पूरमञ्जरी⁷

कर्पूरमञ्जरी । कहिं उण विअक्खणा⁸ ।

विचक्षणा । तामनुसृत्य⁹ । सहि करीअदु देवीए समादिट्ठं¹⁰ ।

राजा । वअस्स किं उण तं¹¹ ।

विदूषकः । तमालविडवन्नरिदो जाण¹² ।

विचक्षणा । एसो कुरवअतरु¹³ ।

कर्पूरमञ्जरी तमालिङ्गति¹⁴

43² CPWNORSU मरगअं. — S °पुंजाहि-
दो, T °पुंजाहिदो, U °पुंजाहितो. —
C °वयस्सो. — N आणाअ. — C °वि-
डवन्तरिट्ठिदं, P °वन्तरिट्ठिदो, N °विनयन्त-
रिटं, ORU °वन्तरिअं, S °विडपतरिअ-
ट्ठिअं, T °वन्तरिट्ठिअं. — CPWNO
ठाविअ, R घविअ, STU करिअ. — W
omits एदं. — P पच्चक्खं च, STU
°क्खो. — COR करइस्सं, W करेइस्सं.
S कारइस्सं, U काइस्सं.

43³ C विट्ठं तथा. — CPW नाटयित्वा.

43⁴ C राजानमाह.

43⁵ CO भो once only, STU omit. —
STU उट्ठेहि २. — WOR सपेक्ख, S
दक्खणाभा, U दक्ख. — P °चंदलिहिअं.
S हिअअसमुद्दचंदलेहा.

43⁷ C ततो विशति. — ST सविशेषं. —
POR °भूषितांगो, W °भूतांगो.

43⁸ C कर्पूः प्राह. — T कहं. — CWN पुण
P पि पुण.

43⁹ C तामनुसृत्याह, PWOR तामुपसृत्य.

43¹⁰ C omits सहि. — CPOR कोरदु, WS
कोरउ, T किरइ, U किरउ. — C छं
दे°. P तं जं देविण, WS देवी, OR
देईए. — C समादिट्ठि.

43¹¹ C राजा विट्ठं माह. — CPWN पुण.
— T किं उण त वअस्स.

43¹² N तलंमालं. — C °तरितो, OT °तरि-
भो, R °तरो, S °तरिट्ठिभो: W adds
भविअ, S adds णिल्लङ्को, T adds
भवोअ णिलक्खो भविअ, U adds णिल्ल-
ङ्को. — N जाणंनु, SU जाणाहि, T
जाणेहि. — OR add राजा तथा क-
रोति.

43¹³ C विचं तामाह । सहि एसो. P गस सो,
WNORS गस. U omits; T एसो after
कुं. — P कुवयं.

राजा ।

एवकुरवअवच्छो कुम्भयोरत्थणीए
 रहसविरइएणं णिम्भरालिङ्गणेणं ।
 तह कुसुमसमिद्धिं लम्भिओ सुन्दरीए
 जह भसलकुलाणं एत्थ जत्ता समत्ता ॥ ४४ ॥

विदूषकः । भो पेक्ख पेक्ख महेन्दजालं^१ । जेण^२ ।

बालो वि कुरवअतरु तरुणीअ गाढमुवगूढो ।
 सहस त्ति कुसुमणिअरं मअणसरे विअ समुगिरइ ॥ ४५ ॥
 राजा । ईदिसो जेव दोहलस्स पहावो^१ ।
 विचत्तणा । अअं तिलअद्दुमो^१ ।

कपूरमञ्जरी चिरं तिर्यगवलोकयति^३

44^a CPWNOR विचत्तणा. — C *वत्थो, P *कुरुवयवच्छो, WNOR *रुक्खो, STU *लट्ठो.

44^b SU रभस*. — CPW *देणं. N *देण. — NSU *लिंगणेण, T *लिंगण.

44^c W कुसुम*. — PST *समिद्धं, O *स-
 मद्धि. — CPWNOR लम्भिदो, ST लं-
 भिआ.

44^d C भमण*, U सहल*. — N *कुलुणं —
 COR तत्थ, N तत्त. — S जाता, U
 जत्ता. — N पउत्ता, O पढत्ता, R omits;
 ST समत्ता.

44^e P भो भो पेक्ख पेक्ख, W भो भो पिक्ख.
 N भो पेक्ख २, OR पेक्ख भो. STU भो
 वअस्स पेक्ख २. — CNOR महिद*,
 S इदं धम्महंमहिद*, TU इदं (T एद)
 धम्महंमहिद*.

45^a P कुरुवयं, RT कुरवतरु. — Mss. तरु-

णीए (W तरणी). — WN गाढमय*, S
 *ऊढो, T *उढो.

45^b N झत्ति. STU सहसा. — NSTU omit
 ति. — C पंफुल्लिदो, P पुफुल्लिदो, N
 पफुल्लिदो, S फुल्लिओ, TU पुफुल्लिओ
 instead of कुसुम*—समुगिरइ. — OR
 फुल्लणिअरं मअणसरं.

45^c CN ईदिसो, S एआरिसो, TU ईरिसो. —
 P प्येव, O ज्जेव, R ज्जेव्व, SU एव्व,
 T ज्व्व. — POR दोहलअस्स, N दोह-
 भलअस्स. — CP प्पभावो, OR प्प-
 हाओ.

45^d C सहि एसो, PN भह एस, OR भह
 एसो.

45^e C ततः कर्पू* तर्जयति चिरमवलोकयति च
 तं, P कर्पू* चित्तं तर्जयति अवलोकयति
 च. W omits चिरं; OR चिरं तर्जयति
 आलोकयति च, SU चिरं तर्कयन्त्यवलो-
 कयति.

राजा ।

तिक्वाणं तरलाणं कज्जलकलासंवट्टिआणं पि से
 पासे पञ्चसरं सिलीमुहधरं णिच्चं कुणन्ताणं अ ।
 ऐत्ताणं तिलअहुमे णिवडिआ धाडी मअच्छीअ जं
 तं सो मञ्जरिपुञ्जदन्तुरसिरो रोमञ्चिओ वट्टिओ ॥ ४६ ॥

विचक्षणा । एसो वि असोअसाही^१ ।कर्पूरमञ्जरी चरणताडनं नाटयति^२

राजा ।

असोअतरुताडणं रणिअणेउरेणंहिणा
 कअं च मअलज्झणच्छविमुहीअ हेलुल्लसं ।
 सिहासु सअलासु वि त्थवअमण्डणाडच्चरं
 ठिअं च गअणङ्गणे जणणिरिक्खणिज्जं खणं ॥ ४७ ॥

46^a C omits राजा. — Mss. तरलाण. — C

°संवट्टिदाणं, P °संसग्गिदाणं, WNOR

°संवग्गिदाणं, S °संवट्टिदाणं, TU °संप-
 ङ्गिदाणं. — ST वि, N ज.46^b N °सुरं, T °रसं. — P °मुहधो. — C

भिच्चं. — Mss. °ताण. — OR व, T वं.

46^c PO °दुमे. — CWNOR णिवडिदा, P

णिग्गिदा, SU णिवडिआ. — N घाडी,

STU पालो. — CPW मयळोद, N

मअळोण, OR मिअं, STU मिअ-

च्छोए.

46^d C °दंतुरसो, N °दंतुरं. — CPWNOR

रोमच्चिदो. — CPO व्व ट्टिदो, W वट्टि-

दि, N वट्टिदि, STU वट्टिद.

46^e C विचं तां पुनराह । सहि एसो. W एसे,

N एस, S एसे पंचसरं । एसो. — CNSTU

omit वि. — C असोयतरु, U °पा-

अयो.

46³ C करताडनं, WOR चरणेन ताडयति.47^a CWNOR विचक्षणा. — CN रणितं,

PWORSU रणिदं. — P °नेणंहिणा,

NSTU °णेउरेणंहिणा.

47^b CWNOR कदं, PSTU कितं. — RS

TU मिअं. — CWOR °मुहोद, P

STU °मुहोए, N °कृतिमुहोए. — S

लोलुसं, U लोलुज्जलं.

47^c ST सअलासु अ. — C कवियमंडलाडंवरं,

W कवयं, N कुरिअं, SU त्थवअं, T

यवकं.

47^d CPNOSU ठिटं, W दिट्टं, R टिकजं, T

टिटं. — C गणयंगणं, NOR गअयंगणं,

STU सअलंगणा. — C °णिरिक्खणिज्जं,

W °णिरक्खं, N °निरक्खणंतक्खणंतक्खणं,

P खणे, STU खणा.

चिद्वृषकः । भो वअस्स जं सअं ण किदं दोहलदाणं देवीए जाणासि
किं एत्थ कारणं¹ ।

राजा । णं तुमं जाणासि¹ ।

चिद्वृषकः । भणामि जइ देवो ण कुप्पदि³ ।

राजा । को एत्थ रोसावसरो⁴ । भण उम्मुहिदजीहो⁵ ।

चिद्वृषकः ।

इह जइ वि कामिणीणं सुन्देरं धरइ अवअवाणं सिरी ।

अहिदेवअ व विलसइ तह वि हु तारुणए लच्छी ॥ ४८ ॥

राजा । मुणिदो दे अहिप्पाओ¹ । किं उण किं पि भणामो² ।

बालाउ होन्ति कोऊहलेण एमेअ चवलचित्ताओ ।

दरलसिअथणीसु पुणो णिवसइ मअरइअरहस्सं ॥ ४९ ॥

47¹ W वस. — C सयं जं तं संपदं, P जं
ण संपदं सयं, OR सअं जं ण संपदं. —
CPWNO कदं, R कअं. — P दोहलं,
NOR दोहलअं, U दोहलं दाणिं. —
P देवी, N एवीए. — COR जाणसि
एत्थ किं कारणं, P एत्थ जाणासि किं
कारणं, W एत्थ जाण किं कारणं, N
एत्थ किं कालणं जाणेसि, SU जाणासि
किं एत्थ कालणं (S कालत्ति), T किं एत्थ
जाणासि कालणं.

47² CWNOR omit णं, P न. — CW
तुयं, N गुअं, OR तुअं, T तुमं ण, U
तुमं णं. — CWNOR जाण.

47³ U भणाइ. — WNU जदि, R जद. —
C कुप्पति, STU कुप्पइ.

47⁴ ORT एत्थ को. — C रोसावरो, W
सरो, SU कोसावसरो.

47⁵ ST तं भण, U ता भण. — CP उम्मु-
हिया जोहा, W उम्मुहिदां, N उच्चुवजो-
हाए, STU उम्मुहिअ जोहं.

48^a S omits चिद्वृषकः. — R इह जद, T
जह जयि. — N कामिणं, T कामिणीयं.
— CPWU *वाण, ORST अवअभाण.

48^b W *देवइ, SU *देवदे, T देवते. — S
ल्ल. — CPR विअसइ, WN णिवसइ,
O विअसइ. — T omits हु; SU अ.
— CPW तारुणयं तीए.

48¹ C जाणिदो, PNORT मुणिदो, S मुणि-
ओ. — P omits दे. — CPWST
अभि.

48² CPWN पुण, S किं दु किं वि, T उण ण
किं वि. — N omits पि. — COR
भणामि.

49^a S होंति एवमेअ, T होंति मेव, U होंति
एमेअ. — N कोऊहलेण, SU कोऊहल्लेण.
— C एयमेय, W एमेव, N अमेअ, O
एमअ, R चमअ, STU see above. —
W चलणचित्ताउ, STU तरलं.

49^b C दरिहसियं, P दरहसियं, W दरल्ल-
सियठणोउ, N दरमोमीअत्थणोयं, O दर-

विदूषकः । तरुणो वि रूवेरहारहस्सेण फुल्लन्ति¹ । एण उण रदिरहस्सं जाणन्ति² ।

नेपथ्ये³

वेतालिकः । सुहसंझा भोदु देवस्स⁴ ।

लोआणं लोअणेहिं सह कमलवणं अङ्घणिहं कुणन्तो
मुच्चन्तो तिब्बभावं सह अ सरहसं माणिणीमाणसेहिं ।

मञ्जिट्टारत्तमुत्तच्छविकिरणचओ चक्कवाएक्कमित्तो

जाओ अत्थाचलत्थो उवह दिणमणी पिक्कणारिक्कपिक्को ॥ ५० ॥

राजा । संणिहिदो संझासमओ वट्टदि¹ ।

विदूषकः । संकेदकालो कधिदो सहीहिं² ।

उल्लसिअत्थणीसु, R दार उण रदिरहस्सं
जानन्ति ल्लसिअत्थणीसु, STU दरगलिअ°.
— W पुण. — C वियसह, W धरंति,
S णिअरह. — C °द्वज°, N मअलद्वअ°,
R मअरद्वर°. — S °विहस्सं.

49¹ U omits. — C विदू° वक्ति, S omits
विदू°. — W तावणो, R तवओ, T
तव्या. — C omits वि. — OR रु-
अरेहारसेण, S °रहस्से, T °रेहरहस्से. —
OR विअसंति.

49² U omits. — C पुणो. — CWORS
रह°, P रई°, T रयि°. — Instead of
49^{1,2} N has only त्यज जाणन्ति.

49⁴ C वेता° ग्राह. — C °संज्जा, P °संजा.
OR मुहा°, S मुहाअ संझा, T मुहं सञ्जा,
U सुसंझा. — S omits भोदु; T देउ.
U होदु. — N देअस्स.

50¹ C लोचणेहिं, O °हि. — N °वणे. —
STU वट्टणिहं. — OR करेत्तो.

50^b W मुच्चंतो. — OR तिक्कजभावे. — P
मुह, W सहि, N सुर. — P सहरसं,
W सहरिसं, SU सरभसं. — P कामि-
णी°, R मणिणी°.

50^c N °मून्तळइ°. — O °वओ, S °चवो.
— WORSTU °वाभक्क°. — STU
°मित्तं.

50^d Mss. जादो. — C अत्थावलंबी, P °त्थो,
SU अत्थाअल°, T हत्थाचल°. — P
उअह, U वहदि. — CPWNSTU पक्क°. —
NSU °णारंग°, OR °णारंअ°.

50¹ C राजाह, P omits राजा; N राजा भो
वअस्स. — C संणिहिदा संज्जा°. — SU
वट्टइ.

50² CWOR संकेअ°, N संझाकालो. — CN
SU कहिदो, P कहिदो दो, T ते कहि-
दो; SU add मे. — CP मंतोहिं, W
NOR वंदोहिं. — PW add पि, SU
add ता कहं विअ, T adds ता.

कर्पूरमञ्जरी । सहि विअक्खणे गमिस्सं दाव^३ । विआलो संवुत्तो^४ ।
विचल्लणा । एवं करीअदु^५ ।

इति परिक्रम्य निष्क्रान्ताः सर्वे^६ ।

द्वितीयं जवनिकान्तरम्^७ ।

50^३ C कर्पूरं वक्ति. — T अणुगमिस्सामि.

50^४ N विकलो, R विआले, S पओसआलो.

T पदोसकालो. U पओसकालो. — WU

संपत्तो, T पत्तो. — N adds वट्टदि.

50^५ C विचल्लणा प्राह । सहि ह्वं, SU एव्वं.

— CPWO कोरदु, R कोर.

50^६ T omits परिक्रम्य.

50^७ PWSTU यवनिकांतरं.

ततः प्रविशति राज्ञा विदूषकश्च¹

राजा । तामनुसंधाय² ।

दूरे किज्जउ चम्पअस्स कलिआ कज्जं हलिदीअ किं
ओल्लोल्लाइ वि कच्चणेण गणणा का णाम जच्चेण वि ।
लावणस्स णवुग्गाएन्दुमहुरच्छाअस्स तिस्सा पुरो
पच्चंगेहि वि केसरस्स कुसुमुक्केरेहि किं कारणं ॥ १ ॥

अवि अ¹ ।

मरगअमणिगुत्था हारलट्ठि व तारा
भमरकवलिअन्ता मालईमालिअ व ।
रहसवलिअकण्ठं तीअ दिट्ठी वरिट्ठा
सवणपहणिविट्ठा माणसं मे पविट्ठा ॥ २ ॥

1^a PWNOR किज्जदु, S किंचइ, T किज्ज
पअस्स, U किज्जइ. — PW हलिद्दीइ.
N हरिद्दीइ, OR हलिद्दीअ, S °द्दीय.
T हलंद्दीए, U हलंतोए.

1^b P अल्लोल्लाअ, N उल्लल्लेण, OR उत्तत्तेण,
STU °ल्लेण अ. — W गणणा य का.
— O जच्चेण. — N किं.

1^c N अलाअंणःस, U लाअअस्स. — P णवु-
गदेंदु°, W णाउगदिंदुमहुयरक्कायसं, N
णवोणदेंदु°, OR णवोदिदेंदु°, SU ससु-
गदिंदुकिरण°, T सयुतादेंदुकिरणक्काअस.
— W तिस्स.

1^d PORT °हि, W पच्चंगेहि, N पच्चंगेहि. —

T वेकसरस्स, U केदअस्स. — P कुसुमुक्क-
रेहि, WR °हिं. N °मक्कुरेहिं, OU °मक्कुरेहिं,
T कुसुमेक्केरिहि. — N कालणं, S कज्जइ,
TU कारिअं.

2^a POR °मणिपुंजा, WN °गुच्छा, T °गुटा. —
NSU °लट्ठी. — SU व.

2^b STU भसल°. — R °कवलिअंतः, S °क-
वलअन्ता. — T मालदी. — P °मालियय,
N °मलई, T °मलिय.

2^c SU रभस°. — N °वलीअ°. — PWNOR
°कंटो. — PW तोइ, NSU तोए, T
तीआ.

2^d PWN पदट्ठा.

विद्वेषकः । भो वअस्स किं तुमं भज्जाजिदो विअ किं पि किं पि कुरु-
कुराअन्तो चिट्ठसि¹ ।

राजा । वअस्स सिविणअं दिट्ठं अणुसंधेमि² ।

विद्वेषकः । ता कधेदु पिअवअस्सो³ ।

राजा ।

जाणे पङ्कुरुहाणणा सिविणए मं केलिसेज्जागअं

कन्दोद्वेण तडत्ति ताडिउमणा हत्थन्तरे संठिआ ।

ता कोद्वेण मए वि झत्ति धरिआ ढिल्ले वरिल्लच्चले

तं मोत्तूण गअं च तीअ सहसा णट्ठा खु णिहा अ मे ॥ ३ ॥

विद्वेषकः । स्वगतम¹ । भोदु एवं दाव² । प्रकाशम³ । भो वअस्स अज्ज मए
वि सिविणअं दिट्ठं⁴ ।

राजा । सप्रत्याशम⁵ । ता कधीअदु कीदिसं तं सिविणअं⁶ ।

2¹ P पियवयस्स. — STU अज्ज किं. — P तु, W तुवं, N तुमं पि, OR तुअं. — N भज्जाए जिदो, SU भज्जिदो, T भं-जिदो; PO add यद्, W पिद्, R पद्. — P व, WOR व्व. — POR किं पि once only, S किं वि once only, TU omit. — PN कुरुकुराअन्तो, STU घुरुघुराअन्तो.

2² N भो वअस्स omits सिविणअं—पङ्कुरुहा-णणा 3^a. — W पियं सविणयं, R सि-विणअं, STU सिविणए. — P माण-समाणुसंधेहि, W तमनुसंधामि, STU मा-णुसिं अणु.

2³ W inserts कीदिसं तं before ता, S omits ता. — P कधिदु, R कधे, STU कहेदु.

3^a W सुविणये. — NT °भज्जा°. — PW NOR °गदं.

3^b NU कन्दोद्वेण. — PORT तडत्ति, N झ-टित्त. — Mss. ताडिदु°. — N इत्थं-तरे. — Mss. संठिदा.

3^c P कोधेण, N केवेण, O कोडेण, R केडेण, T कोडेण मये. — PNOR धरिदा, W गहिदा. — PWNOR ढिल्लं. — OR वरिल्लंचलं, N वरिल्लंचते.

3^d W मत्तूण. — P गदा इ, WOR गदं. — P तिय, W तोइ, NSTU तोए. — P WNOR णट्ठा अ. — W वि मे, O एमो.

3² STU होदु. — ORSTU एव्वं.

3⁴ T omits वअस्स. — WSU omit वि. — P सिवयणं, W सुविणयं, N सिविणअं, OR सिविणं.

3⁵ P सप्रत्यासचं साभिलाखं, W सप्रकाशं, STU मोत्तप्रासं.

3⁶ PWNOR कहिज्जदु, SU कहिज्जउ, T कहिज्जइ. — ORSU कीरिसं, T कि-

विदूषकः । अज्ज जाणे सिविणए सुसुरिदासोत्ते मुत्तो भिह⁷ ।

राजा । तदो तदो⁸ ।

विदूषकः । ता हरसिरोवरि दिखलीलावआए गङ्गाए पक्खालिदो भिह तोएण⁹ ।

राजा । तदो तदो¹⁰ ।

विदूषकः । तदो सरअसमअवरिसिणा जलहरेण जधिच्छं पीदो भिह¹¹ ।

राजा । अच्छरिअं अच्छरिअं¹² । तदो तदो¹³ ।

विदूषकः । तदो चित्ताणकवत्तगदे भअवदि मत्तगडे तस्सवणीसंगदसमु-
हन्तेण गदो सो महामेहो¹⁴ । जाणे अहं पि तस्स गब्भट्ठिदो
गच्छामि¹⁵ ।

राजा । तदो तदो¹⁶ ।

रिसं. — N omits तं. — W सुविणयं, 3¹² NR अच्छरिअं once only, S अच्छेरं once only, U ०रिअं २.

3⁷ STU omit जाणे. — W सिविणए; R adds व. — P ०सरिसोतो, WOR ०सरिसोत्ते, NSTU ०सरिआ. — STU पमुत्त.

3⁸ NOR omit; PWS omit तदो तदो.

3⁹ PWNORS omit विदूषकः. — STU omit ता. — P हरि, N हरसिरस्सो-
वरि. — P ०लोलाचलणाए, N ०लोलाए
आपणाए omits गङ्गाए; O ०लोलावेआए,
S ०पआए, TU ०लोलावआराए. — W
तोएण पक्खालिदो सि, S ०लिओ सि
corrected to भिह. — STU omit तोएण.

3¹⁰ P omits राजा. — R तदो once only.

3¹¹ P सरद. — W ०वरसिणा. — P जहि-
त्थिं, WNOR जहिच्छं, SU जहच्छं, T
जहेत्थं.

3¹³ N तदो once only, ORSU omit.

3¹⁴ P तदा चित्तनं भयवं, W भगवं, N भअ-
ट्ठि, OR ०वइ, S omits; U भगवइ. —
W मच्चंडे, S चंडसूए. — P तंवणीसंग-
मेसंगतसमुहंतेण, W तंववणिणदोसंगमेस-
मुहं, N तंमवणिंसंगदं समुहं, O तन्मव-
णिणदोसंगससमुहं, R मवणिमाईसंगमस-
मुहं, SU तंवपसि, T तंवपसोसंगदस-
समुहंतेण गवो. — ORT omit सो.

3¹⁵ NSTU वि. — NOR omit तस्स. — P
०ट्ठिदो ज्जेव, W ०ट्ठिदो, N मेहगब्भ, OR
तगाब्भट्ठिदो, SU ०गओ, T ०त्थिदो. —
N अक्कामि, T पेक्कामि. — STU add
त्ति.

3¹⁶ RS तदो once only.

विदूषकः । तदो तहिं सो थूलजलबिन्दूहिं वरिसिदुं पउत्तो¹⁷ । अहं च
रदणाअसुत्तीहिं मुत्ताणामहेआहिं जलाहितो समुप्पडिअ पीदो म्हि
ताणं च दसमासप्पमाणं मुत्ताहलं भविअ गब्भे संठिदो¹⁸ ।

राजा । तदो तदो¹⁹ ।

विदूषकः ।

तओ चउस्सट्ठिसु सुत्तिसु ट्ठिओ घण्णुबिन्दू जिअवंसरोअणो
सुवत्तुलं णित्तलमच्छमुज्जलं कमेण पत्तो णवमोत्तिअत्तणं ॥ ४ ॥
तदो सोअहंअत्ताणअं ताणं सुत्तीणं गब्भगदं मुत्ताहलत्तणेण मखेमि¹ ।
राजा । तदो तदो² ।

3¹⁷ OR सो तहिं, STU omit तहिं. — N
थूलबिन्दूहिं, SU थविं, T धोरं. —
P वरसि. — P पइट्ठो, WSU पअट्ठो, T
पउट्ठो.

3¹⁸ T अहं अ. — Mss. रअणाअरं. — O
‘सुत्तिहिं. — P मुत्ताहलनामधेयाहिं, W
मुत्तासुत्तिणामधेयाहिं, N मोत्ताणामधेआहिं.
— Instead of जलाहितो W तो, N
संपुटं, S जलधाराहिं, TU जलधराहिं. —
P समुप्पोडिय, W समुप्फडिय, N समु-
ग्घाडिअ, OR समुप्फुरिअ, S संपडिओ,
T समुपाडिदो, U संपाडिदो. — PWOR
add जलबिन्दूहिं (P ‘बिंदु) समं. — P
जहित्यं पीदो, N जहिक्कं पीदो, T omits
पीदो. — PWOR omit म्हि. — N
ताणं पि, STU ताणं च अहं. — T
दसमाप्पमाण, WOR ‘प्पमाणो, N ऊ-
मासं, T दहमासं. — P मोत्ताहले,
WOR ‘हलो, N मोत्ताहलं, S ‘भलं, T
‘फलं. — OR हुविअ. — P संठिट्ठो,
SU सुसंठिओ, T सुसंट्ठिट्ठो.

3¹⁹ R तदो once only.

4^a Mss. तदो. — WNOR चउसं. — P
सुत्तिसंठिदो, WNT ट्ठिदो, OR ठिदो. —
P यण्णुबिंदू हियबंघुरोइरो, WOR ‘बिंदू
जिदवंसरोअणो, N ‘बिंदुइइअअबंघरोअणो,
S ‘बिंदुज्जिदपंसुरोअणं, TU ‘बिंदुज्जिअ-
(T ‘दं)कंउअंचिदो.

4^b PS सुवट्ठुलं, T सुवटुलं, U सुवत्थुलं. —
P ‘मञ्जमज्जलं, W णित्तलं, OR णि-
त्तुलं, S णित्तलमज्जमुं, T णिट्ठुलं णिट्ठु-
लमज्जमज्जलं, U णित्तलमज्जमुं. — OR
वरमुत्तिं.

4¹ P inserts राजा । तदो तदो । विदूषकः
before तदो. — STU तदो सुत्तीणं ग-
ब्भगदं अत्ताणं मुत्ताहलत्तणेण (T मुत्ताफं)
मखामि (U मुणामि). — OR omit
तदो. — PWNOR हं. — PW अत्ताणं,
N omits. — OR omit ताणं. —
PW omit सुत्तीणं. — P गदं omits
गब्भ; OR ‘गअं. — P मोत्ता परिणदं,
W मुत्ताफलं, N भोत्ताहलं. — P मखामि,
N भणामि.

4² RU तदो once only.

विदूषकः । तदो परिणदिकाले समुद्वादो कडिदाओ ताओ मुत्तीओ
फाडिदाओ अ³ । अहं चदुस्सट्ठिमुत्ताहलाणं मज्झट्ठिदो⁴ । किण्णिदो
अ एक्केण सेट्ठिणा सुवखलकवं दइअ⁵ ।

राजा । अहो विचित्रदा सिविणअस्स⁶ । तदो तदो⁷ ।

विदूषकः । तदो तेण आण्णिअ वेअडिअं विद्धाविदा मोत्तिआ⁸ । मम
वि ईसीस वेअणा समुप्पणा⁹ ।

राजा । तदो तदो¹⁰ ।

विदूषकः ।

तेणं च मुत्ताहलमण्डलेणं एक्केक्काए दसमासिएणं ।

एक्कावली लट्ठिकमेण गुत्था सा संठिआ कोडिसुवखमुत्ता ॥ ५ ॥

4³ N omits विदूषकः. — PSU omit तदोः 4⁷ R तदो once only.

N तदो अ. — OR °काले अ. — PW समुद्वाद, N समुद्वाहिंतो. — OR omit कडि°. — P omits ताओ; W मुत्तीउ ताउ, P मुत्तीण, N मुत्तिआ. — P फोडिदाउ, N फालिदाओ, O दारिदा, R दारिदाओ, S ताडिताणओ, T पोडिदाओ, U ताडिताओ. — WOR omit अ.

4⁴ STU तदो अहं. — P चयउसट्ठि°, W चदुस°, N चउट्ठि°, OR चउसट्ठि°. SU चउसट्ठि°, T चउरसट्ठि°. — PWOR °मुत्ताहलत्तणं, N °मुत्ताहलत्ताणं, T °फलाणं, U °मुत्ताहलाणं. — PWNOR गदो ठिदो, S मज्झट्ठिओ, T मज्झकिदो ठिदो. — U adds किदो अ.

4⁵ PS कीदो, W कीहो, N कीरीदो, TU see below. — W हं, T तदो instead of अ; U omits. — P एक्केण, STU सा-केअणिलएण एक्केण. — P सुवणय°. — W देय, N देऊण, S दाऊण, T दयिअ. — O adds अहं. TU add कीदो म्हि

4⁶ W omits in the text. — OR तेण अ, TU देण आणीअ. — P वेगडियं. N वेधणाअं, OR वेधआरण्हि, SU वेअडिण्हि, T वेअकारीहं. — P विधाविदा ते. N वेधिआ ते, OR वेधाविआइं, STU विद्धाविआ ता. — P मोत्तिदा. OR मोत्तिआइं (U °इ).

4⁹ W omits in the text. — PN ममावि, STU मह वि तहिं वेलम्मि (U °लाण). — Mss. ईसोसि; S adds अ. — TU सोसवेअणा. — P संपत्ता, OR संपणा.

4¹⁰ W omits; R तदो once only.

5^a ORT विदू° तदो. SU omit वि°. — PW तेणं च, N तेणावि, O तेणेअ, R तेण अ, STU तेणे व्व. — PNU मोत्ता°. — TU °फल°. — WNT °मंडणेण (W °णं). SU °लेण. — P एक्केक्कियाए, WNORU °दाए, NU एक्के°. T एक्कदाए. — WNT °सिणण. ORU °मासएण, S °मासिदाए

5^b PW का°. — N गण्ट्ठिकमेण, OR गंठि-

राजा । तदो तदो¹ ।

विदूषकः । तदो तं करण्डआए कदुअ साअरदत्तो गदो पञ्चालाहि-
वस्स सिरिवज्जाउहस्स णअरं कणउज्जं णाम² । तहिं सा विक्कि-
णिदा कोडीए सुवणस्स³ ।

राजा । तदो तदो⁴ ।

विदूषकः । तदो अ⁵ ।

ददूण धोरत्थणतुङ्गिमाणं एक्कावलीए तह चङ्गिमाणं ।

सां तेण दिखा दइआइ कण्ठे रज्जन्ति छेआ समसंगमम्मि ॥ ६ ॥

अवि अ¹ ।

णहधवलिअजोणहाणिअरे रत्तिमज्जे

कुसुमसरपहारुत्ताससंमीलिआणं ।

कमेण. — W गुक्का, NR उत्था, T गुठा.
— N omits सा; SU जा, T या. —
PWNORST संठिदा. — S कोडिसु-
अण्.

5¹ S omits; R तदो once only.

5² S omits विदू°. — ORU omit तदो. —
PNO omit तं. — P तरंडियागदं, STU
करंडए. — P कदुय, N कउअ, T क-
रिअ. — POR सागर°, N सा° णाम
वणिज्जो puts गदो after णाम; S ग-
ओ, T गयो. — STU धोर(T सिरिधोर°)-
विज्जाहरमल्लदेवस्स. — O णअणं. —
T कणकुंजं.

5³ P तदो तेण तहिं च सा, W तदो सा, N
तहिं च सा, OR तेण तहिं सा. —

WNR विक्किणिदा, STU विक्किदा को-
डिसुवणमुल्लेण (S °मूलेण), N सुवण-
अस्स.

5⁴ RU तदो once only.

5⁵ P तदा, ST omit तदो अ.

6^a W तदूण. — P धोरत्थण°.

6^b U देण. — N दइआअ, SU दइआए, T
दइअअ. — P रज्जंति, S रेज्जन्ति.

7^a P °बहुनिद°, WOR °बहलिद°, S धवलि-
अ°, T धवलिअणवजोणहा°, U धवलि-
अणह°. — O °मज्जे, R °मजे.

7^b W कुसुमसरहपतास°, N °ण्हारुत्तात°. —
P °संमीलिदाणं, WNOR °संमीलि-
दाणं.

णिह्वणपरिरम्भे णिभरुत्तुङ्गपीण-

त्यणकलसणिवेसा पीडिओ हं विबुडो ॥ ७ ॥

राजा । किंचिद्विहस्य विचिन्त्य¹ ।

सिविणअमिणं ण सच्चं तं पाणसमासमाअमं मुणसि ।

पडिसिविणएण तस्स वि णिवारणं तुह अहिप्पाओ ॥ ८ ॥

विदूषकः । भट्टो ठक्कुरो छुहाकिलन्तो बम्हणो अविणीदहिअआ बाल-
राडा विरहिदो अ माणुसो मणोरधमोदएहिं अत्ताणअं विडम्बेदि¹ ।
अवि अ वअस्स पुच्छामि कस्स उण एसो पहावो² ।

राजा । पेम्मस्स³ ।

विदूषकः । भो देवीगदे पणअप्परुढे वि पेम्मे किं णु कप्पूरमञ्जरिं स-

7^c P णिह्वणिणं णिभरुत्तुङ्गं, T णिभरोत्तुङ्गं.

7^d N °त्यणत्यलणि°, STU °त्यणअलस°. —
PWNRSST पीडिदो, O पीठिदो.

7ⁱ S स्मत्वा, T किंचित्स्मत्वा, U किंचित्
स्मितं विधाय. — PNOR add च.

8^a W सविण°. — P °मिणमसच्चं, WOR
°मेणमसच्चं, N °मिसेण सच्चं, STU °मि-
मं. — PWNOR तं विट्ठे मेणुसंधिमाण-
स्स (W मेणुसंधिमाणस्स, N ममाणुसरत्त-
स्स). — U पाणसमाअमं.

8^b P °सिविणएण एयस्स, N एदस्स. — P omits
वि; OR अ. — P वारणं, N णित्था-
रणे. — S ते, TU दे. — WST अभि°. —
W adds सविणउ ण भोदि एसो स-
विणयमिणसो दिव्वो अदिट्ठे माणुसम्मि अ-
णुराउ पडिसुविणएण तस्स व णिवारणं
तुह अभिप्पाउ. पाठांतरं.

8ⁱ OR भट्टो, STU पबभट्टो विअ (T गाडवो).

— O ठक्कुरो. — W छुहाकिलन्तो य.
ORSU खुहा°, SU °किलिट्ठो, T छिहा-
किलिट्ठो; STU add विअ. — P बम्-
हणो. — N अविबोद°, OR अविणीअ°,
S अविणअ°, U अविस्साद°; STU add
विअ. — P बालदंडा. — POR omit अ;
STU विअ. — P मणुस्सो. — WNO
RTU मणोरह°, P मणोहरमोदएहि, S
रहमोदसएहि. T °मोदअसएहिं, U °रहु-
म्मादसएहिं. — WT अत्ताणं, N अत्ताणं
अ, OR अप्पाणअं, SU अप्पाणं. — W
विडम्बेदि, N विडम्बदि, SU विणो-
देसि.

8² W पुच्छामि वयस्सं, PNSTU पुच्छेमि. —
W omits उण; S मण. — PWORS
एस. — PWNOR पहाओ, S प-
हावो.

8³ U omits. — PS पेम्मस्स, T पेम्मणो.

ब्रह्मवित्थारिदलोअणो पिअन्तो विअ पुलोएसि^१। किं तिस्सा प-
रिहीअमाणगुणा देवी^२।

राजा । मा एवं भण^३।

कीए वि संघडइ कस्स वि पेम्मगएठी

एमेअ तत्थ ए हु कारणमत्थि रूवं ।

चङ्गत्तणं पुणु महिज्जइ जं तहिं पि

तं दिज्जए पिसुणलोअमुहेसु मुहा ॥ ९ ॥

विदूषकः । भो किं उण एदं पेम्मं पेम्मं ति भणन्ति^१।

राजा । अणोअमिलिदस्स मिधुणस्स मअरइअसासणेण परूढं पण-
अग्गणिहं पेम्मं ति छइस्सा भणन्ति^२।

8^१ U omits विदूः भो. — P देई, N देवीय
गदे, S देवीयणअरूढे वि, T देवीदो आ-
अदे, U देवीगए. — PW परूढे. — PW
T omit वि. — P किं इति, W omits
किं णुः NOR किति, T किं णाम. —
N 'मंजरीं पि. — P सव्वालंकिदसच्छंगं
वित्थारिय लोयणा पुणो पुणो, W 'वि-
ठारिअ, NORSTU 'रिअ, S सच्छंगे.
— S पोअंतो, T विज्जंतो, U पिज्जंतो.
— PW पलोएसि, N अयलोअअसि, OR
पलोअसि, U विलोएसि.

8^२ P तत्रो, W ततो, N तदो वि हीअमाण.
— NTU 'गुणगणा.

8^३ ORSTU एव्वं. — T adds कए विअ
चित्तं संपटअइ कस्स वि पेम्मंगटीय अभि-
पायो एव्वं जल्ल तदो एत्थ ए हु कालणं
रूवं सुंदेरत्तणं पुणो अतिरचइ अवि अ.

9^१ STU काय. — P संपइदि. WOR संचइदि.
— T पेम्मंगथी.

9^२ TU एव्वेअ. — W इत्थ. — NSTU का-

लय. — OR 'मेदि, STU 'मेत्थ. —
PWNOR रूअं, T रूपं.

9^३ P omits पुणु, NOR पुण, STU उण. —
P अहिलिसज्जदि, WOR महिज्जदि, N
लहिज्जदि. — SU वि.

9^४ P त दज्जए. — T विसुणं सुदं.

9^५ STU omit भो. — W पुण किं, PN
पुण, OR पुणं, SU omit. — S एदं.
— PTU चे once only, N पेम्म
पेम्मंति, S पोमि पेम्मं ति, T पेम्मंति. —
PW भणदि, N भणेदि, O मणांति, S
भणिज्जइ, T भणांदि.

9^६ N omits राजा. — PWOR 'मिलिदो,
NT 'मी, S 'मिलंद, U 'मिलअस्स. —
M^{१३}. मिहु. — P 'सासणेणं, N सअ-
रइअसासण, OR 'सासणे. — P पण-
यपरूढगंठी, W पणयपरूढहियगंठी, N
विरूढपणअगंठि, OR परूढो येहगंठी,
SU परूढं पणअगंठि (U 'थिं), T परूढ-
पणअगंथि. — PW पेम, N पेम्म, ST

विदूषकः । कीदिसो सो³ ।

राजा ।

जस्मिं विअप्पघडणाइकलङ्कमुक्को
अन्तो मणम्मि सरलत्तणमेइ भावो ।
एक्केक्कमस्स पसरन्तरसप्पवाहो
सिङ्गारवड्डिअमणोहवदिस्ससारो ॥ १० ॥

विदूषकः । कथं विअ सो लक्खीअदि¹ ।

राजा ।

जाणं सहावपसरन्तमुलोलदिट्ठी-
पेरन्तलुगिटअमणाणं परोप्परेण ।
वड्डन्ति वम्महविड्ढससरप्पसारा
ताणं पआसइ लहुं चिअ चित्तभेओ ॥ ११ ॥

पेम्मे. — WNT ति. — P भस्सेति, S
मखंति, T omits छं भं.

9³ ST कीरिसो, U केरिसे.

10^a PNSTU 'घडणादि'. — U 'मुत्तो.

10^b N अन्तम्मि जस्स, OR अन्ताणअम्मि, STU
अन्ते मं.

10^c W इक्किक्कयस्स, N एक्ककमस्स, OR एक्क-
अस्स, STU एक्ककमस्स. — P 'रसप्पहो,
NR 'प्यसारो, SU 'समप्पसार, T पसरं-
सममप्पसार.

10^d NR 'वट्ठिअमणोभव', O 'मणोभव',
SU 'वड्डिअमणोरह', T 'वट्ठिअमणोरह'.
— P 'इस्ससारे, N 'दप्पसारोन, TU
'दिट्ठसारो.

10¹ ORSTU कहं. — W वि च सो लक्खी-
यदि.

11^a N प्यहाव', OR सहाअ', T सहास'. —

PST 'सलोण', WN 'सलोअ', U 'प-
सख'. — PU 'दिट्ठि.

11^b NR 'लुंठिअ', S 'णोल्लिअ', T 'णुल्लिअ',
U 'णुल्लिअ'. — Mss. 'मणाण. — W
परोप्परेण, NT परंपरेण, U परप्परेण.

11^c P वट्ठंतवम्महविलासंसरप्पसारो. W वड्डंतव-
म्महविअसरप्पसारो, N वट्ठंतवम्महवि-
तोसरप्पसारो, O वट्ठंतवम्महविअसर-
प्पसारो, R वट्ठंतवम्महविअसरस omits
what follows as far as सो भस्स म
inclusive, see 12^b; T वट्ठति वम्मह-
विदिस्ससरप्पसारा, U वड्डंतवम्महविड्ढ-
सरप्पसारो.

11^d P लहुं पि स, W लहू वि स, NS लहु
खिअ, O लहू विअ, TU लहु च्चिअ.
— PW 'हेऊ, N 'भावो, O चित्तहेऊ
corrected to 'भाओ, S 'भेदो, TU
'भेओ. — S adds वि । वअं उण एदं
जाणोमो । रा । वअस्स किं विअ.

घिट्टपकः ।

अन्तो णिविट्टमणविभमडसरो जो
सो भणए मअणमराडणमेत्थ पेम्मं ।

दुल्लक्खअं पि पअडेइ जणो जअम्मि
तं जाणिमो सुबहुलं मअणेन्दजालं ॥ १२ ॥

किं च^१ । जइ चित्तगदं पेम्मं अणुराअं उप्पादेदि ता किं कज्जं
मराडणाडस्रविडस्रणाए^२ ।

गजा । वअस्स सच्चं एदं^३ ।

किं मेहलावलअसेहरणेउरेहिं
किं चङ्गिमाइ किमु मराडणडस्रेहिं ।
तं अस्समत्थि इह किं पि णिअसिणीणं
जेणं लहन्ति सुहअत्तणमञ्जरीओ ॥ १३ ॥

अवि अ^१ ।

किं गेअणट्टविहिणा किमु वारुणीए
धूवेण किं अगुरुणो किमु कुङ्कुमेण ।

12^a NSU भन्ते, T भन्त. — P णिविट्टमाणा, T णिविट्टमघिभमं.

12^b N लो भणए. — W *मिड, N *मंडलमे-
त्थ. — NT पेम्म.

12^c T दुल्लक्खिदं, U *क्खिअं. — STU वि.
— T पअसेइ जणो जणम्मि.

12^d N जणिमो, STU मखिमो. — P सव-
हुलं, T सुबहुलं. — P मयणंदयालं, WNU
मभणिंदं.

12^e P यद, WT जदि. — W तगदं, T चि-
तटाअं, U *गभं. — TU पेम्म. —
STU उप्पादेइ. — T तदो, U omits.
— P कज्जयदि, WN किज्जदि, OR
कज्जदि, TU omit.

12^g T omits वभस्स. — PWOR इणं, N
इदं, T जेव्व एदं.

13^a W *सेहरेणउरेहिं, S *येउरसेहरेहिं.

13^b N चंगिमा, S चंगिमाए, TU चंगिमाणमुह-
— PWN *हरेण.

13^c T तं अस्सयमधिक इह. — ST वि. —
PN णिअंसिणीओ, O *णीणं corrected
to *णीओ.

13^d T जणं. — N लिहन्ति. — R सुहस-
भणं.

13^e W omits; S किं च.

14^a S भेभरंगविहिणा, TU गेभरंगविहिणा.

14^b P धूयण, W धूवेणं, N धूवेण, T धूमेण
omits किं. — P अगुरुणा, W अगुरुया,

मिटुत्तणे महिअलम्मि ए किं पि अस्सं

रुच्चिस्स अत्थि सरिस्सं पुणु माणुसस्स ॥ १४ ॥

अवि अ^१ ।

जा चक्कवट्टिघरिणी जणगेहिणी जा

पेम्मम्मि ताण ए तिलं पि विसेसलम्भो ।

जाणे सिरीअ जइ किज्जइ को वि भेओ

माणिक्कभूसणणिअंसणकुङ्कुमेहिं ॥ १५ ॥

अवि अ^१ ।

किं लोअणेहिं तरलेहिं किमाणणेण

चन्दोवमेण सिहिणेहिं किमुणएहिं ।

अस्सं णिमित्तमिह किं पि तमत्थि मस्से

जेणङ्गणाउ हिअआहि ए ओसरन्ति ॥ १६ ॥

चिदूषकः । एवं णेदं^१ । किं उण अस्सं पि मे कधेसु जं कुमारत्तणे

N भगुरणो, STU भगदणो. — P कुं-
कुमेणं.

14^c S तिट्ठत्तणे, T दिट्ठत्तणे, U सिंखागुणेन. —
W महिअलं पि, U महिलासु. — NS
TU वि.

14^d P रुच्चिस्स, W तरस्स, N रुच्चिए. — P
ORST पुण, N पाण, U उण.

15^a N चक्कवट्ट. — PT *घरणी. — PN वा,
O जा.

15^b S वा हु को वि, TU वा हि किं पि (T
वि). — U *लाहो.

15^c P जाणा सिरीइ, W सरीइ, NSTU *रीइ.
— P जणि को वि अउय्यभावो. —
OR जदि, S जह. — W किज्जहि,
N कज्जदि, OR किज्जदि. — W को
इ भेदो. N भायो, S भेदो.

15^d N *भूसणणिएसण*.

15¹ PU किं च, WS omit.

16^a ST लोअणेहि तरलेहि.

16^b T छंदोप*. — N त्यणेहिं, S सिहणेहिं,
TU यणएहिं (T *हि). — PS किमु-
खएहिं, N किमुखएहिं, T किमुत्तणेहिं.

16^c WOR तं (W ता) किं पि अस्समिह भू-
खलए णिमित्तं. — P कं पि, ST वि. —
N तमिह, T तदत्थि.

16^d NSTU जेणंगणाओ, OR जे भंगणाउ. —
PWOR हिअभाउ, N *हिं. — P उस-
रंति, W उत्तरंति, T ओसरंति.

16¹ U omits चिदू*. — ORSTU एव्वं. —
N खेदं. SU एदं

माणुसस्स मणोजन्तणं तस्सिं पि तारुणएण किं पि चङ्गत्तणं
चडदि^१।

राजा ।

णूणं दुवे इह पआवइणो जअम्मि

जे देहणिम्मवणजोव्वणदाणदक्का ।

एक्को घडेइ पढमं कुमरीणमङ्गं

कण्डारिऊण पअडेइ पुणो दुईओ ॥ १७ ॥

तेण अ^१।

समणिवलअकञ्चीणेउरा वेसलच्छी

मरगअमणिमाला गेरिआ हारलट्ठी ।

हिअअहरणतन्तं जोव्वणं कामिणीणं

16² PWNOR पुण. — WOR omit पि; ST वि. — WT omit मे. — SU कहेसु, T सुणोदु भवं. — U जं अंगं. — N कुमारीत्तणे, S कुमरित्तणे, T माणुसस्स कुमरित्तणे, U कुमारत्तणे omits माणुसस्स. — PW न मणोज्जं, N अमणोज्जं, O मणुसाभत्तं corrected to मणु-
वज्जभत्तं, R मणुसभत्तं, S मणोज्जतणं र-
मणिवज्जतणं, T अंगे मणोजतणं. — P omits पि; W तस्सावि, N जं तं पि, STU तं वि. — PST तारुणए, N ता-
रुणए व, O तरुणत्तणे, R तरुणत्तणे.
— PNS omit किं पि; RTU किं वि.
— TU सुंदरत्तणं. — P वट्ठदि, W
चहइ, NU वहदि, O वट्ठदि, R वट्ठदि,
S होइ, T आरोहइ.

17² O नुणं, STU जाणे. — W जइम्मि, O
जअम्मि.

17^b P जं देहनिम्मवणदाणं, S देहणं ववणं,
TU णिववणं.

17^c PN घडेदि, T घटोइ. — SU पुढमं, T
पढमं. — N मंग, OR रीण अंगं.

17^d P कण्डारिऊण, N सुक़ारिण, S तं सारि-
ऊण, TU तं दारिऊण. — T पअसेइ.
— U उणो. — NORU दुदोओ, S
दुदोवो, T दुदिवो.

17¹ P omits; W तेणे अ, OR अवि अ, U
जेण अ.

18^a P सुमणिवलयकंठे नेउरावेसलत्थो, W सु-
मिणं, N रणिअवलअकंछीणेउरावासं, O
सुमणिं, R णेउराराउनळो.

18^b P मालो. — PWOR गेरिआ, SU हा-
रिआ, T चंगीआ. — P लत्थो.

18^c S भरणं. — WOR मंतं, NT मंतो.

जअइ मअणकारइं छट्टअं लट्टअं च ॥ १८ ॥

तथा अ^१।

अङ्गं लावणपुष्पं सवणपरिसरे लोअणा फारतारा

वच्छं थोरत्थणिहं तिवलिवलइअं मुट्टिगेज्झं च मज्झं ।

चक्काआरो णिअसो तरुणिमसमए किं णु अखेण कज्जं

पञ्चेहिं चेअ बाला रइरमणमहावेजअन्तीउ होन्ति ॥ १९ ॥

नेपथ्ये^१ ।

सहि कुरङ्गिए इमिणा सिसिरोवअरेण णलिणी विअ कामं कि-
लम्मामि^२।

18^d PNOR जअदि. — N 'कडअं पट्टअं व-
ट्टअं च, OR क' लक्खअं भ, U क'
चोट्टअं च.

18ⁱ PN तहा भ, W भदो भ, ORSU तह
भ, T भवि भ.

19^a PS लाअण'. — SU सवणपरिआ, T
'पट्टपरिआ. — PW लोयणे. — P फा-
रतारे, W हारतारे, N रतारा, T फाल-
तारा.

19^b W वत्थं, T वत्सं. — P तिवलियवलयं,
N 'वलअं, T तिवलिअवलिअं. — P
'गज्जं. NO 'गेज्जं, STU 'गज्झं. — OR
भ, N omits. — NO मज्जं.

19^c STU चक्कुचेहो. — W किं तु. — S
अखेहि.

19^d P वेय, O जेव्वं, R जेव्व, T एव्व. —
N omits बाला. — PWOR मअणज-
अमहा', N रइरमणमहावेजअन्तीअ. R
'यजअन्तीउ, STU रइरमणजण वेअअन्ती
(S वेजअन्ती, T वेजइन्ति) व (T व्व,

U वि). — P हुवंति, T होइ, U
हाइ.

19ⁱ W नेपथ्ये कुरंगिका । विरइयगअधरवासेण
सेयसल्लिसत्तगतो संवुत्ता तत्तभोदि कप्पूर-
मंजरी ता वत्थंचलेण वीजिस्सं दाव तथा
कुर्वतो भो भो वरिल्लपवणेण णिवुदो
देहदाहो. see iii. 22ⁱ ff.; N नेपथ्ये चि-
लतरगअधिसिण स्सेदसल्लिसत्तगता तत्त-
भवदो वस्संतंचलेण वीजवस्सं वसणंचलाप-
वणेण णिवुत्तो देहदाहो.

19^j PW कप्पूरमंजरी सहि, TU भइ. — P
कुरंगीय. — T सिसिरोवअरेण; U adds
णीहारेण. — POSU णलिणि, W तालि-
णि — Mss. व्व. — N इसण instead of
कामं; T omits कामं. — P किंनिमिया,
W क्कामिया किंनिस्सामि, NSU किंनिमामि,
OR किंनिम्मामि. T किंनिस्सामि. — P
adds कुरंगिका । विरइयगअधरवासेण
सेयसल्लिसत्तगता संभूदा तत्त भोदो क-
प्पूरमंजरी अवलेण वीजिस्सं दाव तथा
कुर्वतो भो भो उवरिल्लपल्लवपवणेण णि-
व्वादो पदोवो । विचिंत्य म्वगतं ॥

विसं व बिसकन्दली विसहरो ब हारच्छडा
 वअस्समिव अत्तणो किरइ तालवेण्डाणिलो ।
 तहा अ करणिग्गअं जलइ जन्तधाराजलं
 ण चन्दणमहोसहं हरइ देहदाहं च मे ॥ २० ॥

चिद्वृत्तः । सुदं पिअवअस्सेण^१ । भरिदा कणा पेऊसगराडूसेण^२ । ता
 किं अज्ज वि उवेक्कीअदि घणघम्मेण किलम्मन्ती मुणालिआ
 गाढक्खडिददूसेण सलिलेण सिञ्चिज्जन्ती केलिकुङ्कुमपुत्तलिआ
 छम्मासिअमोत्तिआणं तडत्ति फुडन्ती एक्कावली गरिठवस्यके
 आरिआ लुण्ठिज्जन्ती गन्धहरिणेहिं^३ । ता सच्चं सिविणअं दे सं-

20^a PWNORT विस व्य, S विसं भ. —
 T विसकंदलं. — PWORS °हर, T
 °धर, U °हरं घ.

20^b W वयंस°, O विसगिमिव भक्कणो, R
 विसगिमिव, STU परिस्समविघत्तणं (S
 °ध्रणं). — P किरिदि, WN किरिदि, SU
 कुणइ, T कणइ. — P तालवंतोनिनो, W
 तालवंता°, N तालवंदणिलो, R तालवेण-
 णिलो, S तालवंता°, T तालउंदा°.

20^c P तहा हि, SU तहा करविणिग्गअं, T
 तहा करभणिग्गदं, P °निग्गदं. — PN
 जलदि.

20^d POR °सहो, N °सधो. — PN हरदि. —
 O देहिदाहं. — OR अ.

20² PN जं भरिदा, WORTU भरिआ, S
 हरिआ. — P कसंगुली, OR कसंजली,
 S ते कसा, T दे क°, U देण क°. —
 P षोऊसेहिं. WNS षोऊस°, N °गंडूसे-
 हिं, O °गंसेणट्ट, R °गंडमेण.

20³ S तं. — N अज्ज वि किं. — PN उपेक्कवो°.
 S उवक्कवो°. — PW कलिंमंती, NOR

किलंतो, U किलमंतो. — SU मुणालि-
 आ विअ, T मुणालिक्खेव. — P गाढं-
 क्खणदुसह, W °कडिण°, N °कधियददुःस-
 हेण, O °कडुण°, R गाण्डदण°, S °क-
 डिद°, T °कहिअदुस्सहेण, U °क्कधिअ°.
 — W सिच्चंतो, OR सिंचंतो. — W
 केलिकुसम°, NOR °कुंकुमत्थली, T केली-
 कुंकुपुत्तिआ; STU add विअ दाहवेण्ण.
 — P म्मासियमोत्तिया, W °मुत्तियाण,
 N छमासिअमोत्तिआण, O छम्मसिअमो-
 त्तिआण, R °सोत्तिआ, SU छम्मासमो-
 त्तिआ, T तुट्ठिज्जंतो छम्मासमोत्तिआ; TU
 add विअ. — PORS तडित्ति, N कु-
 डिन्ति, T तट्ठित्ति, U संत्ति. — P टुंतो
 भावेण, W फुट्ठंतो, N फुडित्ति, OR तु-
 दंतो, S तुट्ठंतो, T पुट्ठंतो, U फट्ठंतो. —
 STU एक्कावली विअ. — P गंघिवस्य-
 केयारया, W गंठिवस्य°, N °कलिआ, OR
 °केदारिआ, T गंघिवस्यकेदारिअ, U omits.
 — PW लुट्ठिज्जंतो, N लुंठिज्जंतो, S
 लुटि°, U omits; ST add विअ. —

पखं⁴। ता एहि पविसम्ह⁵। उभिज्जदु मअरइअपडाआ⁶। पवट्टदु
कण्ठकुहरम्मि पच्चमहुंकाराणं रिञ्छोली⁷। यक्कन्तु वाहप्पवाहा⁸।
मन्थरिज्जन्तु गीसासप्पसरा⁹। लहदु लावखं पुण्णवभावं¹⁰। खड-
क्किआदुवारेण पविसम्ह¹¹।

इति प्रवेशं नाटयतः¹²

ततः प्रविशति नायिका कुरङ्गिका च¹³

नायिका । ससाध्वसं स्वगतम्¹⁴ । अम्मो किं एसो सहसा गअणङ्गणादो ओ-
दिस्सो पुस्सिमाहरिणङ्को¹⁵ । किं वा तुट्ठेण गीलकण्ठेण गिअदेहं ल-

PNOR 'हरिणोण. W 'हरिणणहिं. —
STU add गिअभरमअणज्जरज्जरिअवि-
लुत्तगता (T 'जरविलुत्त', U 'ज्जरव-
इअरविलुत्त') संयुता (S सा संयुता. T
संयुता).

20⁴ S संव. — ORTU दे सि°, S ते सि°.
— W omits संपखं.

20⁵ WNOR omit ताः T एताहि. — P
पविसम्ह. O पविसामो, R पविसम्मो.

20⁶ W उज्जेदु. STU उत्तंभिज्जउ. — W
'एढायं. N 'पताआ, T मअणद्धअपआओ.
U 'पआआ.

20⁷ PWOR पअट्टदु, N पअट्टह, SU पव-
ट्टउ. — P कण्ठकुहरम्मि, N कंठम्मि,
O कण्ठअहरम्मि, SU कलकंठकंठकु°, T
कलकंठोकु°. — W 'हुंकाराण, NT
'हुंकारणं, OR 'हुंकार, SU पंचमुग्गा-
राण (U 'णं). — P रित्थोली, NT
रिडोली.

20⁸ W थक्कंमु, N थकन्तु, O थक्कंदु, R थक्कदु.
S ठक्किज्जंतु, T ठक्किज्जंतु, U ठक्किज्जंतु.
— T 'प्पवाहो.

20⁹ P मधरिज्जन्तु, N संघरिज्जंतु. T मंदीकी-
ज्जंतु. — PSU 'प्पसारा. T 'पसारा.

20¹⁰ W लहंदु. N लहेदु. R वहदु. S नहाउ,
TU लहउ. — PTU लाअखं. — P
NOR पुण्णव°, N 'हावं. STU पुख-
भावं.

20¹¹ PWOR omit. — N खिडिक्किआदुआ-
रेण. S कड°. TU किड°.

20¹² P खडक्किपापवेसेण. W खडक्किकोद्घाटनेन,
O खडिक्कोद्घाटनेन, R खटिक्कोद्घाटनेन
instead of इति; N इति प्रविशतः

20¹³ R तत विशति.

20¹⁴ P omits नायिका. — P ससाध्वसा
अधनोक्ख स्व°, W ससाध्वसमात्मगतं. OR
स्वगतं ससाध्वसं.

20¹⁵ W अम्मो. S अंम्मो. U अम्मो — PW
NORST एम. — ORT omit सहसा.
— W गयशंगणिहि, OR 'गणाहिं. —
PN अवदस्सो. W अवयणो, ORSU
ओदस्सो. T ओदस्सो. — WS हरि-
णंको.

म्भिदो मणोहवो¹⁶ । किं वा हिअअस्स दुज्जणो णअणाणं सज्जणो
मं संभावइस्सदि¹⁷ । प्रकाशम¹⁸ । इदं इन्दआलं विअ पेक्वामि¹⁹ ।

विदूषकः । राजानं हस्ते गृह्यत्वा²⁰ । भोदि सच्चं इन्दआलं संपसं²¹ ।

नायिका लज्जते²²

कुरङ्गिका । सहि कप्पूरमञ्जरि अब्भुट्ठाणेण संभावेहि भट्टारअं²³ ।

नायिका उत्थातुमिच्छति²⁴

राजा । हस्ते गृह्यत्वा²⁵ ।

उट्ठिऊण थणभारभङ्गुरं मा मिअङ्कमुहि भञ्ज मज्झअं ।

तुज्झ एरिसिणिवेसदंसणे लोअणाण मअणो पसीअउ ॥ २१ ॥

अवि अ¹ ।

जिस्सा पुरो हरइ णो हरिआललच्छी

रोसाणिअं ण कणअं ण अ चम्पआइं ।

20¹⁶ SU omit वा. — O सुट्ठेण, T किमु-
नुकेण. — W णोलयंटेण णिअयदेहं. —
STU लंभिओ. — PN मअणो, OR
*हओ, S मणो, T *भवो.

20¹⁷ WNSTU णअणाण. — POR सज्ज-
णो जणो. — WN omit मं. — WOR
संभावेदि, N भावइस्सदि, OR सं* मं.

20¹⁹ N यहि गुरंगिए, OR सहि कुरंगिए be-
fore इदं, WNSU omit इदं; T एदं.
— N इंदलालमिव, T इंदजालं. — PSU
छ, WT omit; OR अ. — N पेक्वामि,
SU दक्वामि.

20³⁰⁻²² N omits. — P सच्चं भो, W भो-
दो, STU होदि. — T सच्चमिदाणों. —
S *जालं.

20²³ N विदूत्याणेण संलावेहि भट्टारअं. — R

सहि कप्पूरमञ्जहिअं तुज्झ etc., see the
following verse. — T अब्भुट्ठाणेण.
— W संभावेह, O संभावअ. — W
भट्टदारयं, STU भट्टारं.

21^a S *भारमंघरं. — T भंग. — NO मज्जअं,
SU मज्झमं.

21^b N तुस्स, O तुज्ज. — PWNOR ई-
दिसं, S ईरिसं. — T *घंसणे. —
P पसीयदु, WS पसीदतु, NOR *ददु,
T *दउ, U *दइ.

22^a P जिस्सा, NSU जस्सा, OR जाए. —
PWNOR हरदि, STU पुरइ. — P
हरियाहलही, N दलिहा हरिहा; O ह-
रिआहरिहा, and adds in the margin
ललको; STU *लट्टी.

22^b T रोसाणिअं. — N कणअं णयचंपकाइं.

ताइं सुवणकुसुमेहि विलोअणाइं

अच्चेमि जेहि हरिणच्छि तुमं सि दिट्ठा ॥ २२ ॥

विट्ठकः । गम्भधरवासेण सेअसलिलसित्तगत्ता संवुत्ता तत्थभोदी क-
प्पूरमञ्जरी¹ । ता सिअअञ्चलेण वीजइस्सं दाव² । तथा कुर्वन्³ । हा हा
कथं वरिल्लपवणेण णिब्बाविदो पदीवो⁴ । विचिन्त्य स्वगतम्⁵ । भोदु ली-
लोज्जाणं जेव गच्छम्ह⁶ । प्रकाशम्⁷ । भो अन्यआरणच्चिदं वट्टदि⁸ । ता
णिक्कमम्ह सुरङ्गामुहेण ज्जेव पमदुज्जाणं दाव⁹ ।

सर्वे निष्क्रमणं नाटयन्ति¹⁰

राजा । कर्पूरमञ्जरीं करे गृहीत्वा¹¹ ।

22^c PWR 'मेहिं, T 'कसमेहि, U सुअखः.
— PU सुलोअणाइं, T सुलोअणाइं.

22^d P अचमि, W अच्चेमि, N अच्चेम, T अ-
च्चमि. — P ऊहिं, WOR जेहिं. —
N हरिणक्खि. — P तुमं पदिट्ठा, OR
तुअं.

22ⁱ PWNOR गम्भधरः, T 'धरः. — S 'या-
सेणे ख, U 'यासेणे ख. — P सलिल-
सित्तः. — STU 'सित्तसव्वगत्ता. — P
WNOR संभूदा, T संउत्ता. — PN त-
त्तभोदी. W तदो भोदि, SU तत्तहोदिं.
T तदो होदि. — W कप्पूरमंजरी, SU
'जरी.

22^j WSTU omit ता; OR ता इमं. — P
OR सिचः, WN अंचलेण. — PN वि-
जिस्सं, W वज्जिस्सं, SU वीजिस्सं, T
विज्जइस्सं.

22^k S हा once. — W कथं, STU कहं. —
P परिल्लपवणेण, W वरिल्लंचलेण, OR
वरिल्लपल्लवेण, STU वरिल्लपल्लवपवणे-

ण. — P णिब्बादो, WN णिब्बाणो,
OR विज्जाविओ, ST णिब्बाविओ, U
णिब्बासिओ. — N पदीवो. R पदीओ,
S पईओ, T पइव्वो, U दीवो.

22^l OR omit. — ST omit भोदु; U
होदु. — W 'लुज्जाणे, SU 'लुज्जाणं.
— P ज्येव, WN ज्जेव, STU omit.
— P गच्छामो, N गच्छेम्ह, STU गमि-
स्सामो; U adds दाव.

22^m N omits भो; U भो भो. — P अंधयां
णिच्चिदं, W अंधारपणच्चिदं, N अंधआ-
रेण वट्टिदं, STU अंधआरेण जिदं तिहुवणं
(U भुवणं). — OR पढदि, STU वट्टइ.

22ⁿ P णिक्कमम्म, S 'मिअ, T 'मिअ. —
PT सुरंगः, OR सुरंगाः. — P ज्येव,
NO ज्जेव, R जेव, STU 'मुहेणे ख.
— OR omit दाव; ST पविस्सम्ह.

22^o N निष्क्रामं नाटयंतः, TU तहे (T तह)
ति निः (U परिक्रम्य निष्क्रामं).

22^p STU नायिकां हस्ते. — PNOR धत्था.

मञ्ज हत्यठिअपाणिपल्लवा ईस संचरणचञ्चुरा हव ।

जं चिराअ कलहंसमण्डली होउ केलिगमणम्मि दूहवा ॥ २३ ॥

स्पर्शमुखमभिनीय^१ ।

जे शवस्स तिमिसस्स काटआ जे कलम्बकुसुमस्स केसरा ।

अज्ज तुज्झ करफंससक्खिणो ते हवन्तु मह अङ्गसङ्गिणो ॥ २४ ॥

नेपथ्ये^१

वैतालिकः । सुहणिबन्धणो भोटु देवस्स चन्दुज्जोदो^१ ।

भूगोले तिमिराणुबन्धमलिणे भूमीघरे व द्विए

संजाआ शवभुज्जपिञ्जरमुही जोणहाइ पुढा दिसा ।

मुच्चन्तो मुउउन्दकेसरसिहासोहाणुकारे करे

चन्दो एक्ककलाकमेण अ गओ संपुण्विम्बत्तणं ॥ २५ ॥

अवि अ^१ ।

23^a P °त्यद°, WORSTU °ठिद°, N इत्य-
दृठिद°. — Mss. ईमि (P ईसं). — N
रंचरणपल्लवा. O °बधुरा, R °वधुरा. —
P हव°, WNO भव°. — STU होहि
(T होइ, U होहि) ईमि कलकंठिसंचरा.

23^b OR तं. T जं अचिराअ. — PWOR
भोटु. N omits; STU होइ. — N दु-
भभा. OR दहगा, SU दुभभा, T
दुभभा.

23^c P परस्परं स्पर्शं, T मुखस्पर्शमभि°.

24^a PO तिउमस्स, W तउमस्स, N तिउरस्स,
R टिउमस्स, T फणिसस्स. — PNS
कटंवा, W कयंवा. — P °सुकुलस्स, W
°कुसुमस्स, OR °मउलस्स.

24^b NOR °फंसमंगिणो, S °पंच°. — N उ-
अंति, STU भयंतु. — P सुह अंगणि-
गदा, WO णणु णिज्जिआ धुवं (O धुअ),
O in the margin मह देहसंगआ, R
मत्तेहसंगआ, TU मम अंग°.

24^a P वं पठति, T वैतालिकपारेकः, U omits
वं°. — W सुहणुवं°, U सुभ°. — OR
STU होदु. — P चंदुजोउ, WNSTU
चंदुज्जोओ.

25^a PO °हरे, W °हर, N °धरे, R °द्वरे, U
°घरा. — NOU व. — PWNRTU
द्विदे, O छिदे but in the margin द्विदे.

25^b P जं जादा, WNORTU संजादा, S °णा.
— N जोढ्हाअ, STU °ण.

25^c P मुच्चंतो, W मुच्चंतो, ST मुचंदो. — P
मुचकुंद°, WORS मुचकुंद°, N मुचुउंट°,
T मुचुअंद°. — W °केसरि°. — OR
°सिरोसोहा°, S °सिहारेहाणुराए, TU °सि-
हारेहाणुआरे.

25^d POR पेक्व, N पेक् instead of एक्.
— NOR °कलाकमेण, STU °कलक्कमेण.
— OR व. — Mss. गदो. — N
संपुण्व°.

25^e N omits.

अकुङ्कुममचन्दणं दसदिसावहूमराडणं

अकङ्कणमकुण्डलं भुवणमराडलीभूसणं ।

असोसणममोहणं मअरलज्झणस्साउहं

मिअङ्ककिरणवली राहअलम्मि पुञ्जिज्जइ ॥ २६ ॥

विदूषकः । भो कञ्चणचराडेण वणिदा चन्दुज्जोदलच्छी' । ता संपदं मा-
णिक्कचराडस्सावसरो' ।

नेपथ्ये'

द्वितीयो वन्दो ।

इज्झन्तागुरुधूववट्टिवलआ दिज्जन्तदीवुज्जला

लब्धिज्जन्तविचित्रमोत्तिअलआ मुच्चन्तपारावआ ।

सज्जिज्जन्तमणोज्जकेलिसअणा जम्पन्तदूर्इसआ

सेज्जुच्छङ्गवलन्तमाणिणिजणा वट्टन्ति लीलाघरा ॥ २७ ॥

अवि अ' ।

26^a OR place 26^a after 26^b. — TU

अकुङ्कुममअंदणं. — N दहदिहावधूमंडलं.

— W 'बहू'.

26^b T अकुङ्कुममकुंडलं. — P भवणं, N तुअ-

णं, OR भुअणं, STU धरणिं. — OR

'मंडलीमंडणं.

26^c N असोसणममोहणं. — T 'लंछणसाउहं.

26^d P नहयलंमि. T राहयलंमि. — P पुंज-

सस, W पुंजिज्जदि.

26^e U omits विदू. — W एसा instead

of भो. STU omit. — P कणचंडेण,

O 'चंदेण वणिआ. — P पढमोगायचंदु'.

— Mss. 'ज्जोअ'. — W 'ऊनी.

26^f P ला. SU omit ता. — P सपदि. S

संपइ, U संपडि.

26^g OR नेपथ्याद्धं.

27^a ORSTU omit वन्दो. — P adds पठ-

ति. — N ढज्जन्ता', O उज्जन्ता', R

दुज्जन्ता', S संझन्तागरु', T उझन्तागरु',

U इज्झन्तागरु'. — PN 'धूम'. R 'धृअ',

TU 'धूप'. — S 'पट्टि'. — N 'बहना.

— P दिज्झन्त', N दोअन्त'. — NORT

'दोउज्जला.

27^b OR धोइज्जन्त'. — U 'विद्वत्'. — P

WNOR 'नदा. — N मुज्जन्त'. ORSU

मुंचन्त', T मुचन्त'. — R 'पादावआ.

27^c T आमज्जन्त'. — O 'मणुस', R 'मणु-

णण'. — NSTU जप्पन्त', W जंपत्तु'.

27^d P सज्जोत्संग', N सज्जुत्संगचलन्त'. TU

सेज्जुत्संग'. — P मिज्जाजहा, WOR

सेज्जाहारा, N लीलाहारा, T 'परा.

देन्ता कप्पूरपूरञ्चुरणमिव दिसासुन्दरीणं मुहेसुं
 लण्हं जोण्हं किरन्ता भुवणजणमणणन्दणं चन्दणं व ।
 जुसुं कन्दप्पकन्दं णिहुवणकलणाकन्दलिल्लं कुणन्ता
 जाआ एणङ्कपाआ सरअजलहरुम्मुक्कधाराणुकारा ॥ २८ ॥

चिद्वृषकः ।

गिरिसुत्तंसो णहसरहंसो ।
 णिहुवणकन्दो वट्टइ चन्दो ॥ २९ ॥

कुरङ्गिका ।

ससहरइअमरट्टो माणिणिमाणघरट्टो ।
 णवचम्पअकोअण्डो मअणो जअइ पअण्डो ॥ ३० ॥

कर्पूरमञ्जरीं प्रति^१ । पिअसहि तए किदं चन्दवणणं महाराअस्स पुरदो
 पढिस्सं^१ ।

कर्पूरमञ्जरी लज्जते^१ । कुरङ्गिका पठति^१ ।

28^a PS दंता. — T 'पुंर'. — PO 'सुंदराणं'.
 — PST मुहेसु.

28^b TU सियहे. — WN किरंतो. — WN
 OR भुअणं. — R 'मणाणं', S 'मणो-
 गंदणं' — P omits चंदणं; T चंदण. —
 PO वा, WN च, T व्य.

28^c PSTU जिअं. — N कंदप्पमूल, SU कं-
 दप्पदण्णं, T कदप्प. — PWOR तिहु-
 अणं, N णिहुअणं. — S 'कंदलल्लं'.
 — P जयंता, W कुणंता, S कुणंदा.

28^d PWNT जादा. — P पादा सरइ जलह-
 रम्मुक्कधारानुकारो, W 'हरोमुक्क', N 'धा-
 रानुभारा, O सरलं, STU सरअ (S ग-
 अणं) विसहरम्मुक्कणिम्मोअचंगा.

29^a P दिसुबहुतंसो, W दिसअवयंसो, N दि-
 संअहुतंसो, O दिसयधुतंसा, R दिसव-
 हुतंसो. — U णसहरं.

29^b PN णिहुअणं, WR णिहुअणं. — N
 पसरइ, O यवअट्टदु, R पअददु, T प-
 वट्टइ.

30^a P ससिहरयमरट्टो, W ससिहरइअं, N
 ससहरपिअमरट्टो, S 'रइव्वमरंटो. — W
 मामाणिणि, U माणिणि.

30^b PNO 'कोदंडो. — T अअणो. — NOR
 पचंडो.

30^c NORSU तुए. — PWN कदं, OR कअं,
 SU किअं. — P चंदयल्लहवर्णयं, O
 णवकव्वअणअं, TU place चन्दं after
 पुरदो. — PO महाराअपुरदो, W तं म-
 हा पुरउ, S पुरओ. — RSU पढिस्सं,
 T पट्टिस्सं.

30^d STU नायिका. — P अधोमुखो तिष्ठति
 instead of लज्जते.

मण्डले ससहरस्स गोरए दन्तपञ्जरविलासचोरए ।

भाइ लञ्छणमओ फुरन्तओ केलिकोडलतुलं धरन्तओ ॥ ३१ ॥

गजा । अहो कप्पूरमञ्जरीए अहिणववत्थुदंसणं उत्तिविचित्तत्तणं रमणीओ सहो रमणीसन्दो अ^१ । तां प्रति^२ ।

मा कहं पि वअणेण विअमो होहिइ त्ति तुह गूणमिन्दुणा ।

लञ्छणच्छलमसीविसेसओ पेच्छ बिअवलए णिए कओ ॥ ३२ ॥

अवि अ^१ ।

परादुरं जइ वि रज्जए मुहं कोमलङ्गि खडिआस्सेण दे ।

दिज्जए उण कवोलकज्जलं ता लहेज्ज ससिणो विडम्भणं ॥ ३३ ॥

चन्द्रमुद्दिश्य^१ ।

मुक्कसङ्क हरिणङ्क किं तुमं सुन्दरीपरिसरेण हिराडसे ।

31^a P गोर. — N दंतितदंतणहळेअचोरण, T 32^b STU लंछणच्छवि. — N 'सुमो'. — P दंतपंचर. — P 'चोरय.

31^b P ठाहि. WOR भादि, T भा. — P लं-
त्यणमऊ, W 'मउ, N 'मिआ, OT 'मि-
ओ, R 'णिओ, S 'मुओ. — P फरंतऊ,
W फुरंगउ, N फुहंतओ. — P 'तुना,
N 'तुरं, STU 'तणुं.

31¹ N omits अहो. — WOR अहिणववत्थु,
N अहिणववत्थुदंसणरमणीओ सहो, S अ-
भि. — N 'विचित्तता, O 'विचित्त, R
विचित्तदा, S 'विदत्त, T 'विभात्ततणं, U
adds स. — STU omit रमणीओ. —
WSU omit सहो. — PNT 'णिस्संदो.

31² N omits.

32^a PWN कहिं. — STU वि. — W वि-
अउ. — PW होहइ, NT होह, ORS
होउ, U होदु. — P ति, N इत्थं, OSTU
इत्ति, R इति.

पत्थे. T येक्ख. — NOR खिअफलए. —
P मिसो. — PWNOR कदो, S कि-
ओ, T कियो.

32¹ WNS किं च.

33^a PWOR पंडुरंगि, N पंडरेण, SU पंडरं.
— N जदि. — PWNOR omit वि.
— N रज्जये, S रज्जए, T रज्जय. —
P कोमलंग. — N खंहिआ, S घसिआ,
T यंहिआ, U चंहिआ. — POR ते,
T दो.

33^b PW पुण. — P कउल, NS कओल.
— POR लहिज्ज, W कहिज्ज, N ल-
हेदु. — P सिसिणो. — W वेहं.

33¹ STU चंदं प्रति.

34^a T मुक्कसंकट. — W तुवं, OR तुभं. —
WU हिंडसि. N हिंडसि वा.

गोरगण्डपरिपगदुरत्तणं पेच्छ दिस्समिमिणा मुहेण दे ॥ ३४ ॥

नेपथ्ये महान्कलकलः¹ । सर्वे आकर्णितकेन²

राजा । किं उण एसो कोलाहलो³ ।

कूर्पूरमञ्जरी । ससाध्वसम⁴ । पिअसहि एदं अवगमिअ आअच्छ⁵ ।

कुरङ्गिका निष्क्रम्य प्रविशति⁶ ।

विदूषकः । एदं जेव पिअवअस्सं वञ्चणागदं अवगमिअ आअच्छदि देवी⁷ ।

कुरङ्गिका । ता कुज्जवामणकिरादवरिसधरसोविदल्लाणं एसो हल-
बोलो⁸ ।

कूर्पूरमञ्जरी । ता मं पेसेदु महाराओ जेण अहं इमिणा सुरङ्गामुहेण

34^b W तुज्ज खिन्नपरिपंडुः, U गोरगंधः. —
NU दिस्सममुणा, T दिस्सममिणा. —
WORU ते.

34¹ POR महाकलकलः, WS कलकलः.

34² NSTU आकर्णयति.

34³ PWN पुण. — PWNOR एस. — W
महाकोलाहलो.

34⁴ PWNSTU ॰ध्वसा; STU add तिष्ठति.

34⁵ SU omit. — T सहि एदं अवगमिअ.
— PW आगच्छ.

34⁶ WSU omit. — P कुरङ्गिका । जं पिय-
सहो याणवेदि । इति निःक्रम्य पुनः प्रवि-
श्य च. T कुरं तथा करोति प्रविश्य पुन-
रागत्य वदती.

34⁷ PNT omit विदूषकः. — P सा अहं
अवगमिऊण अगदा कथिस्सं । देवीण पिय-
यसहोण पियययस्समस्स वंचण कदमवगदमणं,
W देवीण पियययस्समस्स वंचणा कदमवग,
N देवीण पियवअस्सकिदं वंचणमवग-
मिदं । कुरङ्गिका । भट्टरअस्स वंचणं किदं

तए सह संगमं जाणिअ आअच्छदि देवी,
O देवीए पिअवस्सेण वंचणा कदे ति अ-
वगमिअं, R देवीए पिअवअस्सेण वंचणा
केद नि अवगमिअं कुरं पिअसहि भदार-
अस्स वंचणं कदुअ तए सह संगमं जा-
णिअ आअच्छदि देवी, S पिअसहि एदं
एव्व पविअवअस्सं वं आअच्छइ अवग-
मिदुं देवी, T पिअसहि एदं एव्व पिअव-
अस्स वंचणागअं अव० आ० देवी, U पि-
असहि एदं जेव्व पिअ० वंचणागअं अव०
आ० देवी.

34⁸ P कथयति कुरङ्गिका कथेदि कथयति कुरं-
गिका कथेदि कथयति, NR omit कुर-
ङ्गिका see above; T विदू०. — POU
omit ता; NR तेण. — N omits
कुज्ज. — PWNSTU ॰किराअ०, OR
॰किरात०. — P ॰वेरिस०, NSU ॰वरि-
सवर०, T ॰वरिसहर. — P ॰सोवेद०,
NOR ॰सोविद०, T omits ॰सोविद-
ल्लाणं. — PWNORS एम, T सो. —
NOR हलहलो, T कोलाहलो.

ज्जेव पविसिअ रक्खाघरं गच्छामि जाव देवी महाराएण सह संगमं ए जाणादि⁹ ।

इति निष्क्रान्ताः सर्वे¹⁰ ।

तृतीयं जयनिकान्तरम्¹¹ ।

34⁹ STU omit कर्पू°. — PORT पेसदु, N पोसदु, S पेसउ. — STU पे° कप्परमं-जरि महाराओ. — P जेणाहमिमिणा, W जेण ज्जेव इहागदा वि ए जाणो-आमि omits अहं इमिणा. — N omits अहं; STU अहं वि. — OR सुरंगिआ-दुवारेण, TU सुहेणे. — P व्येव, WS omit; NR जेव्व, O ज्जेव्व, TU व्व. — N पोवसिअ. — PW रक्खाहरं, N र-

क्खाहरअं, O रक्खाघरं, R र्क्खाघरं, T रक्खा-धरं. — N जात, OR जह. SU जेग, T तेण. — U omits देवी and सह; ST महाराएण संगमं देवो. — N omits ए. — W याणादि. S आणाद, T आ-णादि. — W adds राजा । एवं कुणम्मह.

34¹⁰ PN इति परिक्रम्य निष्क्रान्ताः सर्वे.

34¹¹ U इति तृतीयं. — PWSTU यवनि-कांतरं.

ततः प्रविशति राजा विदूषकश्च¹

राजा । अहो²

गाढअरुम्हो गिम्हो पवलो मअणो कहं गु सोढवो ।

सा उण सारङ्गच्छी एक्कघरे वि दुलहा विहिणा ॥ १ ॥

जदो¹

इह कुसुमसरेक्कगोअराणं इदमुहअं पि हु दूसहं ति मखे ।

जरढरइकरालिओ अ कालो सह अ जणेण पिएण विप्पलम्भो ॥ २ ॥

विदूषकः । एक्के मम्मधवाहणिज्जा अखे तावसोसणिज्जा¹ । अम्हा-

0² NS omit राजा.

1^a PWNOR गाढअरो. — W अम्ह गिम्हो, N गिह्मपवणो, T omits गिम्हो. — P पवलो, W अहो पवलो, N प्पअंढो, T पअलो. — POR पवणो, W मलयपवणो, N omits. — P त कथं, W ता कहं, NOR ता कथं. — P omits गु. — PWNOR सहिदव्वो.

1^b PWNOR omit. — SU omit वि. — SU दुल्लहा, T दुलाहा.

1¹ S omits.

2^a PSTU omit इह. — S 'सरसरंकागभराणं. — PW इदमुभअं, N इदमुभरअं, O इदअ तहा and in the margin as RU इदमुहअं, S इदमिह, T इदमुभवं. — ORTU वि, S कं पि. — O अ

corrected to हु, STU omit हु. — W दूसयं, N दुस्सहं, SU सुदूसहं. — T मखो.

2^b P जट°, NR जरट°, T जरट°. — PW NOR 'रवि°. — PWOR 'करालिदो, N 'करळिदो. — U omits अ. — N आलो. — PWN मुहअ, OR तह अ, T सहज. — SU विप्पओओ, T विप-
घोवो.

2¹ N एक्को, OR एक्के दाव, STU भो एक्के; T adds व्व, U adds एव्व. — PW व-
म्मह°, NOR मम्मह°, ST वम्महस्स, U मम्महस्स. — PW 'वहणिज्जा, N 'वा-
हणिज्जो, O 'तंवणिज्जा, R and O in the margin 'ह्वाणिज्जा, T याह्वाणिज्जो
वि अ किं उण कुहाए and omits the

रिसो उण जणो ण कामस्स बाहणिज्जो ण तावस्स सोस-
णिज्जो'।

नेपथ्ये¹

शुकः । ता किं णु क्वु दे मूलुप्पाडिदचूलिअं सीसं करिस्सं'।

राजा । विहस्य⁵ । वअस्स लीलावणसच्छन्दचारिणा केलिसुएण किं
भणिदं⁶ ।

विदूषकः । सकोधम⁷ । आ दासीएपुत्त भुत्थल्लजोग्गो सिं⁸ ।

नेपथ्ये⁹ ।

सब्रं तुम्हारिसाहिंतो संभावीअदि जइ मे ण होन्ति पक्खाव-
लीओ¹⁰ ।

राजा । कथं उड्डीणो विअ¹¹ । विदूषकं प्रति¹² ।

rest. — N अस्सो. U omits अस्सो ता°.

— N 'सोसणिज्जो, S तावससो'.

2³ T omits. — P जणमणो. — N काम-
बाहणिज्जो omits the rest. — P व-
हणिज्जा, WO यहणिज्जो. R हणणि-
ज्जो. — OR तावसोसणिज्जो. — SU
add किं उण कुहाए.

2⁴ SU omit शुकः. — W किं न, S किं ण.
— PWNTU खु, O क्व, R क्वु, S
हु. — N omits दे; STU एदं. — P
'चूलियं, W समूलुप्पाडियं, N मूलप्पा-
लिअचूलिआविअलं, OR 'चूडिआविअलं.
RT 'प्पाडिअं, S आलुप्पाडिअं, U
'प्पालिअचूलाअं. — P विसरिअं सिरं. N
सीसअं, SU ते सिरं, T दे सिरिअं. — P
संपचं, WOR करइस्सं, N करिस्से विन-
सयरिसंपचं.

2⁶ SU omit वअस्स. — N 'यणं स्स', U

'यणस्स°. — P केलीमयसउंतेण, W के-
ली°, TU 'सउंदेण. — WT भणिअं.

2⁷ W omits.

2⁸ PORST आः. — OR 'उत्त. — P भंजि-
णयजोगे, W सुल्लयकरणजुगो, N भुत्ति-
जोगो. R भुत्थुल्ल°, STU जालिअभक्ख-
णजोगो.

2¹⁰ N शुकः सच्चं. — P 'सेहिंतो. N तुम्हारि-
हिन्तो. S तुम्हाहिं. T तमाहिंतो. U तु-
म्हाहिंतो. — PNTU संभावियज्जदि (TU
'ज्जइ), S संभावोजइ. — PWOR ज-
दि. — OR मह. — W णा मे. —
P होत्तिउ, W हुंतोउण. — STU पक्ख-
वालीओ. U पक्खपालीओ.

2¹¹ N राजावलोक्ख, SU रा । विलोक्ख. —
WORSTU कहं. — P छ. W omits;
O विअइ, R विअदि.

णिंसा तलिणवित्थरा तह दिणस्स वड्डत्तणं

ससी लहइ खण्डणं तह अखण्डविम्भो रई ।

णिंदाहदिअहेसु विप्फुरइ जस्स एस क्कमो

कहं ण स विही तओ खुरसिहाहि खण्डज्जइ ॥ ३ ॥

किं च णिउणं सलाहणिज्जो जइ मुहअसंगमो भोदि¹ । जदो²

मज्झणहे सिरिखण्डपङ्ककलणा आ संझमोल्लंसुअं

लीलामज्जणमा पओससमअं साअं सुरा सीअला ।

गिम्हे पच्छिमजामिणीणिहुवणं जं किं पि पञ्चेसुणो

एए पञ्च सिलीमुहा विजइणो सेसा सरा जज्जरा ॥ ४ ॥

विदूषकः । मा एवं भण¹ ।

पण्डुच्छविच्छुरिअणाअलआदलाणं

3^a N णिहा तह ण वित्थरा जह दिणेलु दोह-
त्तणं. — WOR दिणेषु. — P वटुत्तणं
and वटुत्तणं. OR वड्डत्तणं, S पुड्डत्तणं, T
उद°, U वुड्ड°.

3^b P लहरि, NOR लहदि. — P देवी in-
stead of रई.

3^c TU णिंदाघ°. — P °दिआहसुं. W °दिअ-
सेसु. N °दिअसेलु, ORT °दिवसेसु. —
P विप्फुरदि, W विप्फुरइ, N °रंदि, OR
°रदि. — STU कस्स एक्कम्मो, P एस
क्कमो.

3^d WN कथं. — W स ण. — PWNO
तदो, R तडो. — STU कहं ण विस-
मेसुणो. — PNO °हिं. W °सिंहाहिं, R
°सिहांइं, SU °धराहिं, T °धराय. — W
°ज्जदु, N खंडज्जदि. OR °ज्जण.

3ⁱ N किं चा, R किं वा. — STU णिच्छ.
— PWN सेवणिज्जो, STU महणिज्जो

गिह्मो. — P जहि, WNOR जदि, T
जइ ज. — W मुहिसंगमो, N लुहअज-
णसंगमो, STU पिअजणसमाअमो. — P
WN होदि, S भविस्सइ, T हविस्सदि,
U भविस्सदि.

4^a P मज्झचे, NRSTU मज्झसे, O मज्जणे.
— S सिरिकंठ°. — O °मुल्लंसुअं, N
°मोल्लंसअं.

4^b P °मज्जणयं पउससमये, W पउस्स°, OR
पदोस°, U °मज्झणमप्यओस°, STU °स-
मआ. — WS सीलआ.

4^c N गीणहे. T गिमे. — PN °णिहुअणं. —
P omits पि; N च, ST वि.

4^d P एदं, W एदो, NORSTU एदे.

4ⁱ NORSTU एच्छं.

5^a P पंडुत्थविरिदिनाप°, W पंडुत्थवि°, SU
°च्छइ°. — WNORSTU °कुरिद°. —
Mss. °लदा°. — S °णदाणं.

साहारतेल्लरसपेसलपोप्फलाणं ।

कप्पूरपंसुपरिवासिअचन्दणाणं

भदं णिदाहदिअहारं वअस्स होउ ॥ ५ ॥

राजा । एदं उण एत्थ रमणिज्जं¹ ।

सपच्चमतरङ्गिणो सवणसीअला वेणुणो

समं सिसिरवारिणा वअणसीअला वारुणी ।

सचन्दणघणत्थणी फरिससीअला कामिणी

णिदाहदिअहोसहं सअलसीअलं कस्स वि ॥ ६ ॥

अवि अ¹ ।

लीलुत्तंसे सिरीसं सिहिणपरिसरे सिन्दुवाराण हारो

अङ्गे ओल्लं वरिल्लं रमणपण्डणी मेहला उप्पलेहिं ।

दोसुं दोकन्दलीसुं णवविसवलआ कामवेज्जोवणिज्जो

तावातङ्केकतन्तं महुसमअगमे एस वेसो ऽ बलाणं ॥ ७ ॥

5^b W सहा^०, N साहे^०, OR साहोडविल्ल^०,
STU साहाविओल्ल^०. — WNOR 'प-
रिपेसल^०, S 'रसपेसण^०. — PR 'पोफ-
लाणं, W 'पुफलाणं, N 'पोफहाणं, O
'फोफुलाणं.

5^c OR 'फंस^०, T 'पर^०. — PWNOR 'वा-
सिद^०, T 'वासिआ^०. — S 'चुखआणं.
T 'प्पोत्थंआणं, U 'वत्थआणं.

5^d PN 'दिअसाण, W 'दिवसाण. ORSTU
'हाण. — PNOR भोदु, STU होदु.

5¹ O omits राजा. — WS इदं, OR एत्थं.
— PWNOR पुण. — P अत्थ, W
पिक्क. — N रमणज्जं.

6^a N सणंचम^०. — W वेणवो, N वेणणा.

6^b N 'वारिणो.

6^c OR 'घणत्थणी. STU 'रसत्थणी. — PNR
सअणसीअला. W सायख^०, O सअण^०
corrected to फरिस^०. — T 'सोदाला.

6^d P 'दियस्सोसहं, W 'दिवसो^०, NU 'दिअ-
सो^०, T 'दिहसो^०. — PW भण णा सो-
यलं. T सआलसीअलं.

7^a P लीलुत्तंसो, W लीलो^०, OR लीलुत्तंसं —
N सरीसं त्थण^०, ST सिहण^०, U सिह^०.
— N सिंधुवारण.

7^b T जहणपण्डणी मेहला.

7^c P 'कुंडलीसुं, TU 'कंदलेसुं. — P भववि-
सवलया. — P कामणिज्जो मणिज्जो,
W 'विज्जो मणुज्जो, N 'वेइस्सो मणुइस्सो,
O 'वेज्जो मणोस्साः, R 'वेज्जो मणोणो.

7^d P तावत्तंककवमाणं, W तावातंकिकतन्तं, N

विद्वेषकः । अहं उण भणामि ।

मञ्जुएहलएहघणचन्दणपङ्किलाणं

साअं णिसेविअणिरन्तरमज्जणाणं ।

सामासु वीअणअवारिकणुक्खिआणं

दासत्तणं कुणइ पच्चसरो वहूणं ॥ ८ ॥

राजा । स्मरणमभिनोय ।

पच्चङ्गं णवरूवभङ्गिघडणारम्मे जणो संगमो

जाणं ताणं खणं व रत्तिदिअहा गच्छन्ति दीहा अवि ।

जाणं ते अ मणं पि देन्ति ण रइं चित्तस्स संताविणो

ताणं जन्ति मणोरहेक्कजणणा मासोवमा वासरा ॥ ९ ॥

भावो गिम्हेत्तन्तो. OR तावातंकक्वमा-
णः, S तावुक्कंभेक्कतंते, TU तावुत्तंभेक्कतंतो (T
ताउत्तं). — WR °गदे, O °समए गदे.
— N बलणं.

7¹ PW पुण, S omits.

8^a W मञ्जुएहसणह°, OR मञ्जुएहए वहलचंद-
ण°, ST मञ्जुएहदिखणवचंदण°, U मञ्जु-
एहदिखणवचंदण°. — TU °सोअलाणं

8^b P निसेविद°, W णिवेसिय°, NOR णिवे-
सिद°, STU साअणहसेविद° (S °सेविअ°).
— TU °णिरंदर°.

8^c N इसोमि, STU णोमासु. — N वीअण-
वा°, STU वीअणिअ°. — PWNORU
°कणुक्खिदाणं, S °कणोल्लिदाणं, T °क-
णुक्खिदाणं.

8^d PW कुणदि, N वहदि, R कुणघ. — W
वहूणं, NO बलाणं, R वलाणं.

9^a P पच्चजो, W पंचयं, OT पच्चयं. R प-
च्चयं. — NOR °रुअ°, STU °चूद°. —

S °भंग°. — T दिणे. — WOR संगमं,
O in the margin संगमो.

9^b WOR वंछताण मणम्मि होति सहसा जे
णाम हल्लोहला (W °हलो); O in the
margin as our text. — PNOTU
ताण. — PO खणं व झन्ति, N क्वणं
भवन्ति, TU खणो व्य. — O दअहा. — P
यच्चन्ति, N वददन्ति, O वदन्ति.

9^c P जाणं सो ण खणं पि, WOR ते णिहं ण
खणं (W खणणं omits ण) पि, NSTU
जाणं ते (SU दो) अ मणंमि, O in the
margin णिच्चं जाण खणं पि. — ST दन्ति.
— P नि, T omits ण. — PW रइं,
T रइ. — SU रित व्य, T रितं च. —
P ते ताविणो, WOR संताविणो, STU
उताविणो.

9^d P जन्ति, N झन्ति, T द्दन्ति, U ठन्ति. —
P मणोरहेक°, WOR जअम्मि दोहरतमा.
— NT मसोपमा. — S वसरा.

विदूषकं प्रति¹। अत्थि तग्गदा का वि वत्ता²।

विदूषकः। अत्थि³। मुणादु पिअवअस्सो⁴। कधेमि मुहासिदं दे⁵। जा सा कप्पूरमञ्जरीए रक्खाभवणे सुरङ्गा दिष्सा सा देवीए दिट्ठा⁶। तदो तं सुरङ्गादुवारं देवीए पिहुलसिलासंचएण गीरन्थं कदुअ णिवडं⁷। अणङ्गमेणा काममेणा कलिङ्गमेणा वसन्तमेणा विब्रममेण त्ति पच्च चामरधारिणीओ सेणन्तरणामहेआओ सहेण फरक्किदफरअकर-
वालहत्थाओ कारामन्दिरस्स रक्खाणिमित्तं पुब्बदिमाए णिउत्ताओ⁸।

अणङ्गलेहा चन्दणलेहा चित्तलेहा मिअङ्कलेहा विब्रमलेहा

9¹ P राजा विदू, S omits.

9² PW अवि अ अत्थि, N वअस्स अत्थि, STU किं अत्थि after यत्ता. — N तग्गदा, OR तत्थ्यग्गदा.

9³ P सुखेदु, W मुणदु. — STU वअस्सो.

9⁴ PWSTU कहेमि. — P मुहासियं, W कखमुहासियं. — P त, W ते, STU omit दे add राजा। कहेहि २। (T omits २) विदू¹.

9⁵ P जं सा, W omits सा; N जदो प्पहुटि. OR जदो प्पहुटि सा. — PNOR मंजरी. — P रक्खाभयण, N भवणगदो. — P सुरंगदुवारं, N सुरंगदुआरे, O मु रंगा, R रंगा, T सुरंगदुवारेण. — PN omit दिष्सा; T गदा. — PNOR omit सा. — POR omit देवीए. — P दिट्ठं. OR omit. — WT add राजा। तदो तदो। विदूषकः.

9⁶ P translation only. — N तदो प्पहुटि. OR तदो आरहअ, SU तदो अ. — WT omit तं. — OR मुङ्गा. — W N दुआरं, STU कुहरं omit देवीए. —

N बहलसिला, STU पिंगलसिला.

T गीरंधे. — W कदुइय, S करिअ. — W णिवडं. NR पिहिदं, O omits; STU णिवंधिअ. — P देव्या पुरसिलासंचयेन बंधापितं नीरंधं कत्वा.

9⁷ W अखं च before अणङ्ग. — WOR कलिंगमेणा काममेणा, N कलंगमेणा वसन्तविब्रममेणा चिन्तमेणा गामधेआओ omits काममेणा and त्ति पंच; ST विब्रममेणो त्ति पंच. — PN omit सेणन्त, WOR रेण त्ति गाम, W धेया, OR हेआ. — P omits सहेण-हत्थाओ. — NOR omit सहेण; S सहेण वि. — W फरक्किदफरया करवानहत्था महचारणाउ. N फारकंपिदकरवालधारिणीओ. OR फरक्किदफरकरवालहत्थाओ (O कर). S परण्णरं किं पि कलवालहत्थाओ फलआवो, T परण्णरं कंपिदकरवालहत्थाओ मच्चंमावो. U परण्णरं कंपिदकरवालहत्थाओ सफलाओ. — N कारमंदिरक्खा, SU कारामंदिरक्खा, T बंदिरक्खा. — P देव्या, N दिमाओ. T दिमा. — S णिउत्ताओ T णिउत्ता

ति लेहन्तणामहेआओ पञ्च सेरन्धीओ पुह्विदसिलीमुहधणुहत्या-
ओ दक्खिणदिसाए णिवेसिदाओ⁹।

कुन्दमाला कञ्चणमाला बउलमाला मङ्गलमाला माणिक्क-
माल ति मालन्तणामहेआओ कलिदकुन्तहत्याओ तञ्चोलकरङ्कवा-
हिणीओ पञ्चिमदिसाए ठाविदाओ¹⁰।

अणङ्गकेली बक्करकेली सुन्दरकेली राअकेली कन्दप्पकेलि
ति केलीअन्तणामहेआओ फलअखग्गधारिणीओ मज्जणपाली-
ओ उत्तरदिसाए आढत्ताओ¹¹।

9⁹ P ता अणंग. — OR चितलेहा चंदलेहा.
STU चंदणलेहा (U चंदलेहा) मिअंकलेहा
इंदुलेहा. W मियंग°. — SU °लेहे ति. —
PWORS omit लेहन्त°; N गामधेआओ.
T गामहेआओ. — U omits पञ्च. — P
पुमिदसिलिमुहधणहहत्थेण निवडणिबद्धतो-
णारुद्धरधाणुक्कसम्मण समं मरंधीसत्थेण. W
पुंखितसिलीमुहधणुहत्या निविडसंनद्धमेरं-
धीसत्थेण. N °सिलीमुहहत्याओ. OR °ध-
णुहत्थेण णिवित्थ (R °टु° सेरंधीसत्थेण सह
(R omits सह). STU °धणुहंइहत्याओ.
— P दक्खिणाए दि°. N दत्तिणाए
दि°. S दहिविहिणिसाए. — OR णि-
वेसिआओ. S णिउत्ताओवेसिओ, T णि-
उत्ताओ

9¹⁰ P कुंद° कंचण° वउल° कुवलय° मंगलमाले.
W कुंद° चंद° चंदण° मंगल° कंचणमाल.
N कुंद° चंदण° कुवलअ° कंचण° मंगल°
माणिक्कमाल. OR कुंद° वउल° चंदण°
कुवलअ° माणिक्क° (R adds कंचण°)
मंगलमाल, STU किद° कंचण° वउल°
(T वडल°) माणिक्क° रअणमाले (S °ला.
T °ले). — PT ति, N ति सत्त. —

PW गामधेयाउ. N माल ति गामधेआ-
ओ, OR गामहेआओ, S मालणामहेओ
पंव, T गाम. — P उहपहत्थकलिदकुंदेण
परिसमहस्सेण परिवेडिदाओ, W तह क-
लिदकुंतहत्थाउ, N रावणिसिदकुंतहत्थपा-
इक्कसहस्सेण, OR कलिदकुंदहत्थाओ, S
omits; T कपिदकुदलट्टीवो, U कट्टिअ-
कोदंडलट्टीओ. — P तंबोलकरंडयाहिउं.
W तंबोलकरंड°, R तंबोलकवाहिणीओ.
S तंबोलकरंगवाहिणीओ दंडहंथाओ दहि-
विदणिसाडिककोअंडलट्टीओ. T तंदल°. U
तळ्ळल°. — PW ठविदाउ, N णिवेसि-
दाओ.

9¹¹ T अंगकेलि ववरक्कामराअकि ति. — W
OT वक्कर°, N कर्कर°, R पुक्कर°. SU ब-
व्वर°. — PW सुंदर° राअ° कंदप्पकेली.
N कंदप्प° सुंदर° गालुप्पलकेलि. OR रा-
अ° सुंदर° कंदोदकेलि, S सुंदर° काम°
राअकेलि, U काम° राअकेलि. — PW
omit ति. — PS omit केली°; WN
गामधेआओ, OR गामहेआओ, T के-
लिअंत°. — P चेडियक्कडतनाविडरिल्लेण
भिच्चसहस्सेण समं, W फडयकडयल्लचि-

ताणं पि उण उवरि मन्दारवदी तरङ्गवदी कल्लोलवदी मदि-
रावदी केलिवदि त्ति पञ्च वदीणामहेआओ कणअचित्तदण्डहत्याओ
सुहासिदपाढिआओ अज्झक्खीकिदाओ¹² ।

राजा । अहो देवीए अन्तेउरस्स दासीसामग्गी¹³ ।

विदूषकः । एसा देवीए सारङ्गिआ णाम सही किं पि विस्सवेदुं पे-
सिदा¹⁴ ।

ततः प्रविशति सारङ्गिका¹⁵

सारङ्गिका । जअदु जअदु भट्टा¹⁶ । देवी विस्सवेदि¹⁷ । अज्ज वडसावि-
त्तीमहूसवोवअरणाइं केलिविमाणं आरुहिअ देवेण पेक्खिद-
ब्बाइं ति¹⁸ ।

तला विबुणविदुरिल्लाउ, N फालभखगधा-
रिणीओ पापिङ्कसहसेण समं. OR फड-
अचक्खेवल्लणविज्जुरिल्ला, S सफलआमि-
लआ, T कणअवेत्तधारणीओ, U कणअवे-
त्तदण्डहत्याओ. — P मज्जणवालोउ. NTU
omit; OR मज्जणकरोओ, S °पालिआ.
— W केलोसहेण उत्तर°. — PS आण-
ताओ, W अठताउ. T पच्चक्खिक्किदावो.
U पच्चक्खोकिदा आणताओ.

9¹² U omits. — ST असं वि. N ताणं वि.
— PO पुण, W मज्झे. R omits; T
उणो. — ST उवरि मन्दिरस्स. — P मदि-
रावदी कल्लोलं तरंगं माणं केलिवदीदि.
W मंदारं कल्लोलं तरंगं मदिरां केलि-
वदि, N मदिरां केलिं कल्लोलं तरंगं
माणवदी, OR मदिरां कल्लोलं अणां
केलिवदि, S दारं तरंगं कल्लोलं मदिरां
केलिवदि. — PT ति, N पंच ति. —
WOR omit पंच वदी°, N see below.
— P °धेयाउ. — W कणायवित°. N
परिहारकुमारोओ कणअ°. S कणअवेत्तदो-

लिअकराओ, T omits, see iv. 9¹¹. —
P सुहासोयपडियाउ, W सुहासिआ°, NS
सुहासिअपाठि°. O सुहसिअ°. R सुहा-
स्यअपाठि°. T सुहासिहपाठि°. — P अट्ट-
क्खोदाओ, W अट्टक्खो°, N बंदीणाम-
धेआओ अट्टक्खो°, OR अट्टक्खो. T
अज्झखोदावो. — WNOR °कदाओ. —
PW add पंच वोणाकारीओ. N adds ति.

9¹³ PWNOR अहो देवीए सामग्गी अन्तेउरोचिदा.

9¹⁴ N भो वअस्स देवीए एसा, SU एसा वि,
T अहो instead of एसा. — W कि-
मपि, T किं वि. — P विणवेदुमागदा,
N णिवेदइतुं. OR विस्सविदुं किं पि. TU
विस्साविदुं. — S पेसिआ. — P adds
राजा । आगच्छदु.

9¹⁵ STU प्रविश्य.

9¹⁶ PN omit सार°. — SU जेदु, T जेदु २.
— WN महाराओ.

9¹⁷ PN देव देवी. W भट्टारकं देवी. — N
विस्सावेदी, U °वेड.

9¹⁸ P भाउभूदमाटावडमावितीमहोसवे पेक्खेव-

राजा । जं आदिसदि देवी¹¹ ।

चेटी निष्कान्ता²⁰ । उभो परिक्रम्य प्रासादाधिरोहणं नाटयतः²¹

ततः प्रविशति चर्चरी²²

विदूषकः ।

मुक्ताहलिल्लाहरणोच्चआओ लासावसाणे तलिलंमुआओ ।

सिञ्चन्ति अणोणमिमीउ पेच्छ जन्तज्जलेणं मणिवारएहिं ॥ १० ॥

इदो अ¹ ।

परिभ्रमन्तीउ विचित्रबन्धं इमाउ दोसोलह णच्चणीओ ।

खेलन्ति तालाणुगअप्पआओ तुहङ्गणे दीसइ दण्डरासो ॥ ११ ॥

समंससीसा समबाहुहत्था रेहाविसुइ अवराउ देन्ति ।

णाई, W भाउयाइ महूमउवयरणाइ, N चउत्थदिअहे भविअ वटसावित्तिमहूमवोअ-करण्णं, OR वडसाइत्तिमहूमवोअवरणाइ, S तडाअमहूमवोअवरणाइ, T तडाअमहूम-वोअवरणाइ, U तडाअमहू°. — P देवेण केलीविमाणपासादमारुहिअ, N देवेण के-लिविमाणपसादमारुहिअ. — W देवेण देवो पिक्खदव्वणि, N °दव्व, T °दव्वं. — P omits ति; W लिति, NR ति.

9¹⁹ P आदेशे, NS देवो आणवेदि, TU देवो आदिसदि.

9²¹ NOR omit परि°. — P प्रासादरोहणं, W °रोहणाटितकेन, NU प्रासादारोहणं, T प्रासादावरोहणं.

9²² PORSTU omit. — W चच्चरो.

10^a N विदूः भो पेक्ख २ मोत्ता°. — S भ-रणज्जलाओ, TU °भरणज्जलाओ. — OR लासा°, T णच्चा°. — N चलिअं-मुआओ, STU तरलेसु°.

10^b P सिञ्चन्ति, W सिञ्चिन्ति. — N अणोण-मिमीअ, O °मिमीओ, SU °ममीओ, T

°ममीअ पेक्ख. — P जंभज्जलेणं. N जं-ताज°, OR °लेहिं, STU जंतंजले. — W मणिभाइणेहिं, N °वारणेहिं, OR °धा-रणहिं, STU जज्जरसिंणहिं.

10¹ PWSU omit.

11^a P इदो हसंटीउ, W °मंतीए, SU °मंतीओ. — WORSU इमा इदो, N विणिग्गि, T आमा इदो. — P दोसालह, WOR सोलह, N दोसोहसं, S सोडह, TU सोडस. — P णच्चणीओ, S णंदईओ.

11^b Mss. °गद°. — PNORU °प्पदाओ, S °प्पदाओ, T °पदावो. — S रंगंणो, TU रंगंणो. — POR दीसदु. WN दीसदि, S omits. — P दंडरेसो, W डंड°, N दंतुरासे, S तडुओ सो, TU तंडवो सो.

12^a P समंससीसमव्वाहुहत्थ, W सामंस°, N °सीसं. — N °हत्थं, S सहबाहुबंध, U °बाहुबंधा. — N रेह°, S रेखा°. — WOR °विसुद्धा. — N अवराओ, SU अपराओ, T अपरा. — PS दंति, N होति, T दअंती.

पंतीहिँ दोहिँ लअतालबन्धं परोप्परं साहिमुहीउ चलिं ॥ १० ॥
 मोत्तूण अणा मणिवारआइं जन्तेहि धारासलिलं खिबन्ति ।
 पडन्ति ताओ सहिआणमङ्गे मणोभुवो वारुणवाणचङ्गा ॥ १३ ॥
 इमा मसीकज्जलकालकाआ तिकण्डचावाउ विलासिणीओ ।
 पुलिन्दरुवेण जणस्स हासं समोरपिच्छाहरणा कुणन्ति ॥ १४ ॥
 हत्थे महामंसबलीधराओ हुंकारफेक्काररवा रउहा ।
 णिसाअरीणं पडिसीसएहिं अणा मसाणाहिणअं कुणन्ति ॥ १५ ॥
 का वि वाइअकरालहुडुक्का रम्ममदलरवेण मअच्छी ।
 दोल्लआहिँ परिवाडिचलाहिं चल्लिकम्मकरणम्मि पअट्टा ॥ १६ ॥

12^b RSU पंतीहि. T पंतिहि. — P टोहि.
 — NSU परप्परं. T परपर. — WOLS
 'मुही, N 'मुहा, TU 'मुहीओ. — P
 वृत्ते. W चलंति, N हुवंति. OR अ के-
 लि, S डं ॥ णं ॥ लिं. T सल्ली. U
 छलिं.

13^a U मोक्कण. — P मणियारयाइं. OU 'धा-
 रआइं. R 'हारआइं. S 'सारआइं. T मु-
 क्खअम्मपिधारआइं. — N जन्तेहि. OR
 जंतेण. — R धिवंति, ST खिपंति.

13^b T पंटेति. — P सहिआण अंगे. WO in
 the margin R महिलाण अंगे (W अं-
 गो), N अ पिआण अंगे. O in the text
 अविआण अंगे. S वि पिआणमंगे. TU
 वि पआणमंगे (T 'मंगे. — P मणो-
 भवे, W मणोहवा. OR 'भुओ T 'भवो.
 — P 'वाणउक्का, W 'वाणउक्का. N 'वा-
 णकप्पा, O 'वाणजुक्का in the margin
 'लोमा. R वाणजुक्का. T 'वाणचंगो.

14^a N समीकज्जलकालअंगा. OR 'कालदेहा.
 S मसोमुज्जल. T मसोक्कजल. U म-
 सोमज्जल. — P तिकंडचावाउ. N ति-

हंडहाराओ. OR तिकंडचावाओ. ST ति-
 कंडचावाओ. U तिखंडचावाओ.

14^a WT 'रुपेण, N 'रुपण. — ORST 'भ-
 रणा. — W करंति, T करेति.

15^a N omits. — P महामासविलोउ वाणा.
 W 'वलोधरोउ, O महावंस. OR 'व-
 लोधराओ. STU महामंसधरोओ वक्क (T
 वक्क. हुंकारफेक्कार (S 'हिक्कार. T 'पे-
 क्कार). — OR 'रवाउ. — P रउरुदा.
 OR रुहा. SU अ रोहा. T अ रंदा.

15^b N omits. — W णिसाअरीणं. S 'सरीणं.
 TU णीसाअरीणं. — P मासाणा. S
 'भिणअं. — O करेति. R करेति end of
 the mss.

16^a PNO वादिट. WT वाइट. S वाहिअ.
 — P 'हुडक्का. NT 'हुडुका. O 'हुडंका.
 S 'हिडक्का. — PWO मंदमदल. —
 WNT 'लण्णा. U 'रण्णा. — WST
 मिअच्छी.

16^b PWNO भूणदाहिं (W 'हि). SU दोल-
 आहि. T दोल्लदाहि. — N पडिवाहिं

किङ्किणीकअञ्जणञ्जणमखा कण्ठगीइलअजन्तिअतालं ।

जोइणी व लअणच्चणलीलं तारणेउररवं विरअन्ति ॥ १७ ॥

कोउहल्लवसजङ्गमवेसा वेणुवाअणपरा अवराओ ।

कालवेसवसहासिअलोआ ओसरन्ति पणमन्ति हसन्ति ॥ १८ ॥

प्रविश्य¹

सारङ्गिका । पुरो ऽ वलोक्य² । एसो महाराओ मरगदपुञ्जादो कअलीघरं अ-
णुप्पविट्ठो³ । ता गदुअ देवीए विखाविदं णिवेदेमि⁴ । उपसृत्य⁵ । जअदु
जअदु भट्टा⁶ । देवी विखवेदि जधा साअंसमए तुम्हे मए परिणाड-
दव त्ति⁷ ।

चलाहिं, SU परिपाडिं, T परिवाडिचहिं.
— P वल्लिकम्म°, W चल्लि २ कम्म°,
N णव्वकम्म°, O चारिकम्मकरणेहिं, STU
झल्लिं, S °करम्मि. — P पड्डा.

17^a P खिखितो कदरणमखा, W °कदरणञ्जण-
सहं, NS °कद°, O °किदसणञ्जणसहं,
T किंकिणीए किदझंझणमखा, U °किद°.
— P कंठगीहिलयजंतितताणं, W °गोदि-
लयजंतितद°, N °गोदलअजंतितताला, O
°गादलअजंतितताणं, SU °गोअ°, T
°गोह°.

17^b P योगिणी, N जोगिणी, O जोइणि, T
जोअणि व्व. — P °कोलं, WO °केलिं,
N °किल्लं, S लअणं-णलीलं. — W °र-
वा, N तालणेउररअं, S °णेउण°. — P
विरयंते, N विलअंति, O विरयंति.

18^a PWO कोदु°. — P °हल्लजणणंगनिवेसा,
N °जणणंगुलवेसो, S °वसगामि°, TU
°गम्मि°. — PWN °वादाण°.

18^b P °नामियलोयं, W °भामिअ°, N °हामिद°,
O °भामिअलोकं, S कालवेअवहामिअ°
corrected to कारवे°, T काअवेअरअ-

भामिअ°, U राअवेअरअहामिद°. — PW
उसरंति. — S असंति.

18¹ P omits. — WT add सारंगिका.

18² W विलोक्य.

18³ PWSTU एस; PN add पुणो. — S
omits महाराओ, U puts it after म-
रग°. — P मरगयपुंज घ्येव, W मरगयपुंजे
व गदो, NO मरगअकुंजं (O °पुंजं) जेव्व
गदो, SU मरगअ°, T मरकअ°. — PS
TU कदली°, N कंदली°. — PWN °हरअं,
T °घरमइझमणुपविटो, P अणुपड्डा,
W अणुपयट्ठो, N अणुपड्डो, O पड्डो,
S पविटो भट्टा, U °विटो.

18⁴ P ता तणद पि, N ता तणदं पि गदुअ,
O omits गदुअ. — N देवीविखावीविअं,
O विणविदं, STU देवीविखविदं. — P
WNT विखवेमि.

18⁶ O जअदु once only, SU जेदु once
only, T जेदु २. — W महाराउ, N
देओ, O भट्टार.

18⁷ W भट्टारय देवी, PNO add एदं, W इदं.
— STU जह; TU add अज्ज. — N

विदूषकः । भोदि किं एदं अकराडकुम्भराडपडणं⁸ ।

राजा । सारङ्गिए सबं वित्थरेण कधेसु⁹ ।

सारङ्गिका । एदं विखवीअदि¹⁰ । अणन्तरादिक्कन्तचदुहसीदिवसे देवीए पोम्मराअमई गोरी भेरवाणन्देण कदुअ पडिट्टाविदा¹¹ । अअं च दिक्खाविहिप्पविट्टाए देवीए विखत्तो जोईसरो गुरुदक्खिणाणि-
मित्तं¹² । भणिदं च तेण¹³ । जइ अवस्सं दक्खिणा दादवा ता एसा दीअदु¹⁴ । तदो देवीए विखत्तं¹⁵ । जं आदिसदि भअवं ति¹⁶ । पुणो वि

संज्ञासमयः S adds अज्ज. N जूअं, SU तुल्लेहिं मा, T ठमं. — P मया परिणाविदवु, W ०णावदव्व, N ०णोदव्व्या omits ति; S ०णाहदेव्वो, T ०णाइदव, U ०णाइदव्वे.

18⁸ W भोदो, N भो, ST omit; U होदि omits किं — P ०कुम्भण्डं, W ०कुम्ह-
डवरणं, N अकालकोहण्डं, O अअंडं, S TU आभासादो णिवडिअं अहंडं (S अ-
अंडं) गुण्डफलं (S कोहिं डफलं).

18⁹ WO मवित्थरं omit मव्वं. PS कहेहि, N कधेहि, T कहेस, U कधेसु. — P adds किं खेदं, W कं खेद ति, O किं मदं ति.

18¹⁰ N मव्वं, O देव रदं, SU मव्वं, T omits. — T कहिजइ.

18¹¹ P अणंतिरातिक्कंदव्वउमोए दिवसे, W अदिक्कंतचउहसीदिअसे, N अणंतरातिक्कंत-
चउहसीदिअसे, O अणंतरं णिव्वनवउह-
सीदिअसे, S अणंताइक्कंदचउहईदिअसे, T अणंदराणीक्कंदचउहहिदिहमेसे, U ०क्कंदच-
उहोदिअसे. — P पोमरायमणिक्कमणो, W पोमरायमाणिक्कमयं, N पम्मोराअमई, O पोम्मराअमाणिक्कमई, S पोम्मराअमंरं.

— W गोरी, N गोरी. — W कदुअ भेरवाणंदम्म पासे, N कदुअ भं. 1ST कदुअ. — P परित्थाविदा, W पट्टा, N पडिट्टाविदा, O पडिट्टा, S पडिट्टाविआ, T पट्टाविदा, U पड.

18¹² PWN O मअं. — POT अ. — P दि-
क्खा गिहाद, W दिक्खा गदोहा, NO
दिक्खा गहिदा, S दक्खिणाखिहिं पविट्टाए,
T दिक्खाविहिणिविट्टाए, U दिक्खाविहि-
प्पविट्टाए. — P तदो देवीए, W तदा
तयापि, NTU omit देवीए; O तदो तए.
— P विणविदो य मो, N विखुत्तो.

18¹³ O तेण जोईसरेण, TU देण.

18¹⁴ P दि, W जदि, OSTU जइ मे. —
NO गुरुदक्खिणा. — PWSU दाअव्वा.
— P एसा दोअदु, W पसादोअदु, N
पसादोअदु महाराअम्म, O अचिलहिदो
अत्था करोअद ता एसा दोअदु, S पसादो
उप्पादोअदु मदं, TU उप्पादोअदु मदं.

18¹⁵ PS omit तदो. — N विखत्तं, STU
भणिदं.

18¹⁶ W जं आ तं कायव्वं, N आदिसति, S
०मइ. — O भेरवाणंदो. — PWNSTU
omit ति.

उच्चविदं तेण¹⁷ । अत्थि एत्थ लाडदेसे चण्डसेणो णाम राआ¹⁸ । तस्स दुहिदा घणसारमञ्जरि त्ति¹⁹ । सा देवस्स एहिं णिहिट्ठा जघा एसा चक्क-
वट्टिघरिणी भविस्सदि त्ति²⁰ । तदो सा महाराएण परिणेदवा जेण
गुरुस्स वि दक्खिणा दिस्सा भोदि²¹ । भट्टा वि चक्कवट्टी किदो भो-
दि²² । तदो देवीए विहसिअ भणिदं जं आदिसदि भअवं त्ति²³ ।
अहं च विस्सवेदुं पेसिदा²⁴ । गुरुदक्खिणा वि दिस्सा²⁵ ।
विदूषकः । विहस्य²⁶ । एदं तं सीसे सप्पो देसन्तरे वेज्जो²⁷ । इध अज्ज वि-
वाहो लाडदेसे घणसारमञ्जरी²⁸ ।

18¹⁷ P पुणो पुणो. — WO omit वि. — O भणिदं, STU उत्तं; PWO add च.
— T तेण भेरं, U देण.

18¹⁸ N अत्थि एत्थ. — P लाडसमंडले, W °दे-
सम्मि, NT लाटं, O लाडदेसमंडले. — W °सेणे.

18¹⁹ S दुहिआ. — P °मंजरी त्ति, N °मंजरी
णाम.

18²⁰ P दिवणहि, WT °मुण्हिं (T °हि), N
देवजेहिं, O देवजेहिं. — P दिट्ठा, W
आड्ढा, NO आदिट्ठा, T omits. — W
NOT omit जघा; SU जह. — STU
omit एसा. — P चक्कवट्टकारिणी, N
चक्कवत्तिं, T °परिणी हविस्सदि. — P
omits त्ति, — T adds णिष्वाहिदं.

18²¹ P omits. — N omits सा; O तए. —
PW °राअहत्येण, N °राअस्स, O °राओ.
— PW परिणाविदव्वा, N °णेतव्वा, O
°णाविदव्वो त्ति. TU °णेदंवा. — N
तेण. — NSTU गुरुदक्खिणा, O अम्म
गुं. — NU omit दिस्सा; S वि दिस्सा.
— PW भविस्सदि, O भोटु, S होइ,
TU होंदि

18²² WNO भत्ता. — NTU omit वि; OS
अ. — O चक्कवत्ती. — PWN O कदो,
SU omit; T कदि. — P भोत्ति, WT
होदि, O भोटु त्ति, SU होइ.

18²³ P omits तदो; W ता. — SU विहं
दे°, T अवहसिअ दे°. — PNO भणिअं,
T मणिदं. — P यदा. — O आणवेदि,
S आदिसद. — PWNOS omit त्ति.
— W adds तं कीरदि.

18²⁴ P तदो अहं च. — PNSTU °विदुं. —
S पेसिआ.

18²⁵ P गुरुस्स वि गुरुं, WNO गुरुस्स गुरुं
(O दक्खिं) SU तुह गुरुदं, N °दक्खि-
णाणिमिसं. — PWN O omit वि. —
W सा instead of दिस्सा, N omits;
O दिखे त्ति. — U adds होइ.

18²⁶ O omits.

18²⁷ W ता उक्कवाणं गदं. STU इदं. —
PWT omit तं; N ते, U ता. — P
उत्तमे.

18²⁸ Mss. इह. — OS विआहो. — P ला-
डसे, N लाटं, STU देसन्तरे — TU
°मंजरी त्ति

राजा । किं दे भेरवाणन्दस्स पहावो परोक्खो²⁹ ।

सारङ्गिका । देवीए कारिटं पमदुज्जाणस्स मज्झट्टिदवडतरुमूले चामु-
रडाअदणं³⁰ । भेरवाणन्दो वि देवोए समं तहिं आगमिस्सदि³¹ । त-
ग्गदे अ तक्खणविहिदे कोदुअघरे विवाहो भविस्सदि³² । इति परिक्रम्य
निष्क्रान्ता³³ ।

राजा । वअस्स सब्ब एदं भेरवाणन्दस्स विअम्भिदं ति तक्केमि³⁴ ।

घिट्टपकः । एवं रोदं³⁵ । एण हु मअलज्झणं अन्तरेण अणो मिअङ्कम-
णिपुत्तलिअं पज्झरावेदि सेहालिआकुसुमुङ्करं वा करेदि³⁶ ।

प्रविश्य³⁷

18²⁹ P ते पुण, N ते. O omits; STU देण.
— N भेरवाणंदपहावो. S भेरवाणंदप-
भावेण. P पहावा. TU पहावेण. — P
परोखेवा, W परोक्खे, N ण प्पक्खक्खो.
S अघरक्खो, T ण सकोअदि घिट्ट, U
अपरोक्खो. — O adds दे तां प्रति कहिं
स संपदं भेरवाणंदो.

18³⁰ P देवो, STU omit. — PNO कारिद.
W ०दे. — W पमुज्जाणस्स, TU ०ज्जा-
ण. — POU ०ट्टिदे. — P ०तरमूल. N
०खउलतर, S ०घट. — P चामुंडाअदणे,
WN ०डाअअणे, O ०डाअवणे, STU
चामुंडाअ आअदणं (S ०तणं).

18³¹ O भेर. — PWNOS omit वि. —
PWN देवो omit समं. — PWNOUTU
omit तहिं — SU आअमिस्सदि, T
आमिस्सदि.

18³² P उभो अणदो, W अणदो. N ता अ-
ज्ज. O ता सज्ज. TU तगाय. — NO
TU omit अ — W तक्खणविहिदा,
NO दक्खणाविहिदो, S तंकाळ. TU
तंकाळ. U ०विहिण. — P कोदुअहण

W केअईलदाहरण. N कोऊहहघरे, O
कोऊहलेना. — PNOSU omit भवि-
स्सदि; T हविस्सदि. — PWNOS add
ता इह ज्जेव (P येव, O ज्जेव) देवेण
ठादय्यं (P गंदय्यं. W गंतय्यं).

18³³ P omits इति. — ST omit परिक्रम्य.

18³⁴ W राजा साकूतं. — WNU सच्चं
W विर्यभय, N विज्जंभिअं, O विअं-
भिअं ST भेरवाणंदविहिदं, U भेरवा-
णंदविहिअं — PS omit ति; WT ति.
— P तक्कोमि.

18³⁵ OSTU गय्यं. — N खेदं. SU गदं.

18³⁶ NU मिअंकल. OST मिअल. — P
मयंक, W मयंकपुत्तलियं, O पुत्तलिं. —
PO पज्झरावेदि. W पज्जवेदि. N प्पसा-
गदि. S ०वेइ. U पज्जुरिघेदि. — W
एण हु सरअसमोअमंतरेण सेहा. N एण हु
रुदुसमअमंतरेण सेहा. — P ०कुसुमुङ्कोरं.
W ०कुसुमुङ्कोरो. TU ०कुसुमुफुङ्कारं —
PO विकरेदि. WN किरदि. S करेइ. U
करोदि.

18³⁷ NO ततः प्रविशति

भैरवानन्दः । इअं सा वडतरुमूले णिब्भिरुस्स सुरङ्गादुवारस्स पिधारं
चामुण्डा³⁸ । तां हस्तेन प्रणम्य³⁹ ।

कप्पन्तकेलिभवणे कालस्स पुरो ऽ सुराण रुहरिमुं ।

जअइ पिअन्ती काली परमेद्धिकवालचमएण ॥ १९ ॥

प्रविश्योपविश्य च¹ । अज्ज वि ण णिग्गच्छदि सुरङ्गादुवारेण कप्पूरम-
ञ्जरी² ।

ततः प्रविशति सुरङ्गाद्वारोद्घाटितकेन कर्पूरमञ्जरी³

कर्पूरमञ्जरी । भअवं पणमामि⁴ ।

भैरवानन्दः । उडदं वरं लहमु⁵ । इध ज्जेव उवविस⁶ ।

कर्पूरमञ्जरी उपविशति⁷

भैरवानन्दः । स्वगतम⁸ । अज्ज वि ण एदि देवी⁹ ।

प्रविश्य¹⁰

- 18³⁸ P एदं तं. O इदं वडतरुमूलणिब्भिरु. SU 19¹ O कहं अज्ज वि. — P निग्गच्छदि, N
वडतरुं, T वडतरुहि. — W णिकंतस्स. आभच्छदि, S णिग्गच्छदि. — O सुङ्गा.
N विनिहिदस्स. — O सुङ्गा. — N — NO दुआरेण.
दुआरस्स. — P पिधारं. W विधाने. 19² U omits ततः. — W उद्घाटननाटितकेन,
N पिहारा, OSU पिहारां. T पिधारां. NSU सुरंगोद्घाटितकेन, T सुरंगोदितकेन.
W चामुंडास्ते, O omits; T चामुंडाभ- 19³ TU कर्पूः पुरोवलोक्य. — P पणविज्जसि,
दणं. — WO add इह (O मत्थ) ज्जेव WO पणमिज्जसि, N पणविज्जसि.
(O ज्जेव) खणमेत्तं चिट्ठामि. 19⁴ P उच्चिदं. W पुत्ति इच्छियं. N उच्चिदं, S
18³⁹ PN omit तां; W चामुंडा, O चामुंडां. वच्छे इमं. T उददं. — P वर. — W
— SU कृतांजलिः प्रणम्य. — N adds लह, OT लहेमु. S लहेहि. U लहमु.
पटति. 19⁵ N omits. — Mss. इह. — P य्वेव,
19³ P भुवणा कोलस्स. — WNS omit पुरो. O ज्जेव, SU म्व. T य्व. — P
— P सुराण. WN पुराण, O सुरासुर. उपमसु. W उपविम, O उवविमसु, SU
ST सुरासुराण (T णं). — W रुहरिमु- उवविमोअदु (S उप), T उवविमडि.
रपुरं, N रुहरिसंप्रभं. 19⁷ PNSU omit. — W कर्पूः तथा कृत्वा.
19⁶ PNO जअदि. — N चंडी परमेद्धी. — — T omits उपविशति.
T कपालचमया. 19⁸ PNOSTU omit भैरः; W स्व भैरः. —
19¹ P प्रविश्यापवि व. OSTU उद्योपमत्य. — OS omit स्वगतम.
NO omit च 19⁹ O कहं अज्ज. — STU ण एदि अज्ज

राज्ञो । परिक्रम्य पुरो ऽ वलोक्य च¹¹ । इअं भअवदी चामुण्डा¹² । प्रणम्यावलोक्य च¹³ ।
इअं कप्पूरमञ्जरी¹⁴ । ता किं खेदं¹⁵ । भैरवानन्दं प्रति¹⁶ । इदं विष्णवीअदि
णिअभवणे विवाहसामगिं कदुअ आअद भि¹⁷ । ता गेहिअ
आगमिस्सं¹⁸ ।

भैरवानन्दः । वच्छे एवं कीअदु¹⁹ ।

राज्ञो व्यावृत्य परिक्रामति²⁰

भैरवानन्दः । विहस्य स्वगतम्²¹ । इअं कप्पूरमञ्जरीठाणं अखेमिदं गदा²² ।
प्रकाशम्²³ । पुत्ति कप्पूरमञ्जरि सुरङ्गादुवारेण ज्जेव तुरिदपदं गदुअ
सट्ठाणे चिट्ठु²⁴ । देवीए आगमणे पुणो आगन्तव्वं²⁵ ।

कप्पूरमञ्जरी तथा करोति²⁶

वि — N णो गच्छति. — P कलावदो
देवो.

19¹¹ WT राज्ञो २, S देवो and omits the
rest. — TU omit परिक्रम्य — W
वलोक्य. — P omits च; TU स्व.

19^{12, 13} O भअवं पणमामि । भैर । विरं जीअ
उवविमसु । देवो.

19¹⁴ P भयं, W अए इयं. — P भगवतो
देवो चा°, W भवदो, SU °वइ.

19¹³ PN प्रविश्यावलोक्य च, STU omit.

19¹⁴ P अए इअं, W अध इयं, N इदो इअं,
O अग कप्पू° इअं, T इअं अ.

19¹⁵ NSTU एदं, O खेदं.

19¹⁶ T प्रकाशं भैर° प्रति.

19¹⁷ W इयं, O भअवं इदं. — P विणवोय-
सि णियभुवणे, O °भवणं. — P कडुय
विवाहसामगियं, N कदुअ वि°, O गदुअ
वि°. — WT °सामगो, S विआह°. —
PW आगद भि, O omits; T आदंभि.

19¹⁸ P ततो, WN तदो तं. O omits; SU
तं. — PO गेणहाविअ, N गणहाविअ,
S गहिअ. — ST आअमिस्सं.

19¹⁹ PNOT वत्से. — SU इदं, T एव्वं. —
WO कोरदु. S करइ, TU किरदु.

19²⁰ P व्यावृत्ति, S omits.

19²¹ TU omit विहस्य.

19²² P omits इअं. — P कर्पूरमञ्जरी इति
गेहमणेमिदं, W °मञ्जरीघरं, SU °जरी-
ट्ठाणं — W गदा इति निःक्रांता.

19²³ O प्रकाशं कर्पूरमञ्जरीं प्रति.

19²⁴ NOT °मञ्जरी. — P त्वं सुरंगाद्वारेण.
N °दुआरेण, O सुरंगाद्वारं. — P एव्व.
N जेव्व, O ज्जेव्व, STU omit. — P
तुरिदपद, N तुरिदं पदं, SU तुरिअ°. —
T तुरिअ°. — P गडुय, W गइअ. —
P पेणो, W णिअभवणे, T संगणे —
P चिट्ठु

19²⁵ PWS देवो. — O आगमणेण, ST
आअमणे. — O पुणो वि, S इह पुणो
वि, TU पुणो इह. — W आततव्व.
STU आअं, TU °दव्वं.

19²⁶ PU omit. — W कर्पू°. । इं भअवं आ-
गायेदि । इति निष्क्रांता, N कर्पू° दुक्कं

राज्ञो । इदं रक्वाघरं²⁷ । प्रविश्यावलोक्य च स्वगतम्²⁸ । अए इअं कप्पूरम-
ञ्जरी²⁹ । सा का वि सारिक्वा दिट्ठा³⁰ । प्रकाशम्³¹ । वच्छे कप्पूरमञ्जरि
कीदिसं दे सरीरं³² । आकाशे³³ । किं भणामि³⁴ । मह सिरोवेअणा समु-
प्पण त्ति³⁵ । स्वगतम्³⁶ । ता पुणो तहिं गमिस्सं³⁷ । प्रविश्य पार्श्वायवलोक्य³⁸ ।
हला सहीओ विवाहोवअरणाइं लहुं गेण्हअ आअच्छध³⁹ । इति
परिक्रामति⁴⁰ ।

प्रविश्य कपूरमञ्जरी तथैवास्ते⁴¹

राज्ञो । पुरो ऽ वलोक्य⁴² । इअं कप्पूरमञ्जरी⁴³ ।

भरवानन्दः । वच्छे विभ्रमलेहे आणीदाइं विवाहोवअरणाइं ।

करोदि. O कर्पू° । जं भवं आणवेदि ति
निष्क्रान्ता.

19²⁷ PNS देवी, O राज्ञो निरूप्य. — NST
एदं. — P रक्वगेहं, N रक्वागेहं, O
रक्वाभवणं.

19²⁸ S omits च. — PWNO omit स्व°.

19²⁹ TU omit अय.

19³⁰ N omits सा; P adds पुण. — P
साङ्गा, W सारक्खिआ, N सदिका, O
रस्सा सारिक्खण, S सारिच्छी, T सरिद्धि,
U सरिच्छी. — P पिक्खिदा, W भग्गा,
N मय पि, O विट्ठदि.

19³¹ PWNO omit.

19³² PN वत्से. — PNOT °मंजरी. — N
किदिसं, S कीरिसं, TU केरिसं.

19³⁴ WNSTU भणामि.

19³⁵ N सच्चा मह. TU omit मह. — P
सिरोवेणा, W सिरोवेअणा, N सरीवेअणा.
O °वेअण. — PWNO omit समु°,
TU °प्पण्णे. — PWN omit ति. —

S adds ता सेरं सुण्णीअदु, TU सेरं सु-
ण्णीअद.

19³⁶ P देवी, WO राज्ञो, NU राज्ञो स्व°, S
omits.

19³⁷ TU omit ता. — U पुणो वि.

19³⁸ S omits प्रविश्य; T प्रका°. — PN पा-
र्श्वतोवलोक्य O पार्श्वम्°, STU पश्चादव°;
O adds च.

19³⁹ W हला. — PS omit सहीओ; N सु-
खीओ. — P °गरणाइं, W °णाइ, N
°करणाइं, S विआहो°, T °होवरणं, U
°होवअरणं. — P इह. WN लहु, STU
omit. — W गिण्हअ, SU गण्हअ. —
P आगच्छथ, W आगच्छथ, N आअध,
O आगमिस्सथ. STU आअच्छह.

19⁴¹ P omits प्रविश्य; O कर्पू° प्रविश्य.

19⁴² S देवी. — PN add च. S adds स्व.

19⁴⁴ P कालवदि. TU मिअंकलेहे; SU add
किं. — WO आणीदाइं, S आणीआइ.
— P °वगरणाइं, N °पकरणाइं, S वि-
आहो°, SU °णाइ, T °करणाइं.

गजो । अध इ⁴⁵ । किं उण घणसारमञ्जरीसमुददाइं आहरणाइं विमु-
मरिदाइं⁴⁶ । ता पुणो गमिस्सं⁴⁷ ।

भरवानन्दः । एवं भोदु⁴⁸ ।

देवो निष्कामति नाटितकेन⁴⁹

भरवानन्दः । पुत्ति कप्पूरमञ्जरि तं जेव करीअदु⁵⁰ ।

कर्पूरमञ्जरी निष्कान्ता⁵¹

राज्ञो । रत्ताण्हप्रवेशेण नाटयति कर्पूरमञ्जरीं दृष्ट्वा⁵² । अए सारिक्खदाए विण्णदिद
म्हि⁵³ । स्वगतम⁵⁴ । झाणविमाणेण णिव्विग्घं परिसप्पिणा तं आणेदि
जोईसरो⁵⁵ । प्रकाशम⁵⁶ । सहीओ जं जं णिवेदिदं तं गेण्हअ आअ-
च्छध⁵⁷ । चासुण्डायतनप्रवेशेनाटितकेन तामवनांक्व⁵⁸ । अहो सारिक्खदा⁵⁹ ।

19⁴⁵ WNSTU देवो. — PNO आणादाइं,
W omits; STU अह इं.

19⁴⁶ PWO पुण. — P °मंजरीय समुचिताइं,
WNO °समुचि°, S °दाइ, T समुचिआइं,
U °इआइ. — PNSU आभरणाइं (SU
°इ), T आभनणाइं. — P वोसरि°, W
वोसरियाइं. SU °दाइ.

19⁴⁸ STU एव्वं. — PO कोरदु, N करीअदु.
STU omit भोदु.

19⁴⁹ P omits देवो; WOTU राज्ञो. — W
निक्रम्य, ST निष्कमणं, U निष्कामं. —
S नाटयति.

19⁵⁰ STU omit पुत्ति. — P तं ज्येव, W
तं ज्जेव, N तह ज्जेव, O तह ज्जेव्व,
S तुण वि तहिं, T तुमं वि तं ज्जेव्व, U
तुण वि तं चेअ. — PWO कोरदु, S
गंतव, TU करिअदु.

19⁵¹ S नायिका पूर्ववदाचरति, TU नायिका
निष्कांता.

19⁵² WOU देवो, N राज्ञो राजा च. S omits.

— W °गहे — N नाटयतः. — STU
नायिकां दृष्ट्वा. — S adds एव.

19⁵³ P सारिक्खण, W सिरिक्खण, N सा-
रिक्खिण, STU सारिक्खेण. — N वि-
णदिद, O विदंविद, STU विण्णनद्ध.

19⁵⁴ S omits.

19⁵⁵ O णिव्विग्घपरिसप्पिणा झाण°, S °वि-
खादेण, TU °विखाणेण. — P णिव्वि-
ग्घपरिसप्पिणा, W णिव्विग्घं परिसरे अ-
प्पणां, N णिदिदं परिसप्पणं, STU
णिव्विग्घेण. — PO तामाणेदि. W तं
तमाणेदि, N तमाणेदि, S तं आणेइ.
TU पुरिसं (T पुरुसं) इत्थिअं वा आणे
दि (U णेइ). — P महाजोसरो, W
महाजोई, N महाजोओ.

19⁵⁶ WNSTU omit.

19⁵⁷⁻⁵⁸ WNSTU omit सहीओ. — N जं
once only, ST omit; U जो. — W
णिवेदिदव्वं, ST विवाहोइदाइं (S °इ),
U विवाहोइदो. — PO तं तं. W तं
नहुअं NST omit. — O गेण्हअ, S

भरवानन्दः । देवि उवविस महाराओ वि आअदो ज्जेव वट्टदि⁶⁰ ।

ततः प्रविशति राजा विदूषकः कुरङ्गिका च⁶¹

भरवानन्दः । आसणं आसणं महाराअस्स⁶² ।

सर्वे यथोचितमुपविशन्ति⁶³

राजा । एसा सरीरिणी मअरइअपालित्तिआ देहन्तरसंठिदा सिङ्गार-
सवरचावलट्टी दिवससंचारिणी पुस्सिमाचन्दचन्दिआ⁶⁴ । अवि अ
गुणगणमाणिकमञ्जूसा रटणमई बाउल्लिआ⁶⁵ । तथा अ एसा विसा-
रिणी कुसुमणिअरा महुलच्छी⁶⁶ । किं च⁶⁷ ।

गण्हिअ, U गण्हिआ. — P आगदा, W
गकुध, S आअच्छन्न, T आअच्छ, U आ-
अंछम्ह. — W °यतनेप्र°, N °यतननाटि-
तकेन, S चामुंडागृहं प्रविश्य तामव° स्व,
TU चामुंडामंटपप्रवेशं नाटयति प्रविश्य
कर्पूरमंजरी पूर्ववदास्ते. — W तामलोक्व.
TU राज्ञी तामव°. — W सारकिवदा २
N सरिक्कं, SU सारिक्कं. T सरिक्कं.

19⁶⁰ P घत्ते कलावदि, W देवो. — WO
उवविमसु. — WTU omit वि. — PW
आगदो. — P ज्येव, NO ज्जेव्व, STU
एव्व and omit वट्टदि.

19⁶¹ T विदूषकच. — O सारंगिका च.

19⁶² N omits भेर°. — WNS आसणं once
only. — PSTU omit महाराअस्स.

19⁶⁴ N राजा नायिकां प्रति, TU राजा स्य. —
WO एसा मा. — W कर्पूरमंजरी सार-
किवया विलासघरणी instead of सरी-
रिणी. — P °द्वयापालिया, W °द्वियप-
रिद्धिआ, N मअरइअपालिद्धिआ, O मअ-

रइअस्स सव्वाधिआ सती, STU °पालि-
त्तआ. — P देहन्तरं संठिद, N देहन्तरेण
संठिआ, STU omit. — P °सवधगु-
लट्टी, W °सवर°, N सिंगाररसचावलिट्टी,
O °संचअवावलट्टी, STU सिंगारसमर°, T
°चाप°. — N दिअस°, ST दिअह°. —
P पुणमुदिया, W पुस्सिमाइंद°, NO °अंद°,
STU पुस्सचंद°.

19⁶⁵ S मखे, TU अवि अ मखे. — P ण्हू-
यगुणमाणिकमंजूसा, W एसा गुणगणमा-
णिक्कुसुनिया, N प्पगुणगुण°, O प्पगुण-
गण°, S गुणगणगण°. — BNOSTU
रअण°, P गमयो, W मणिऊण मणस्स.
— BPO अंजणस्स सलाआ, W वाउ-
णिआ, N अंजणसलाआ, STU पुत्तलिआ.

19⁶⁶ P omits. — W जथा सु, N जथा अ,
O जथा, SU जहा, T omits. —
STU omit एसा. — B आरणकुसुममा-
णिप्पच, W लावणकुसुमणिअरा, N रअ-
णकुसुमणिअरा, O अरणकुसुमणिअरा,
STU विसारिणी कुसुमणिअरा. — O
महुलट्टी.

भुवणजअपडाआ रुवरेहा इमीए

जह तह एअण्णाणं गोअरं जस्स जाइ ।

वसइ मअरकेऊ तस्स चित्ते विचित्ते

वलइअधणुदणो पुहिएहिं सरेहिं ॥ २० ॥

चिट्ठकः । जनान्तिकम्¹ । सच्चं किदं तए आहाणअं² । तइं गदाए वि णावाए
ए वीससीअदि³ । ता तुण्हक्को चिट्ठ⁴ ।

राज्ञो । कुरङ्गिकां प्रति⁵ । कुरङ्गिए तुमं महाराअस्स विवाहणेवच्छं कुरा
सारङ्गिआ वि घणसारमञ्जरीए कोरेदु⁶ ।

20^a P °जणपडाया, W भुअणजयपडोया, N
°जणवताआ, O °वडाआ, T °पडाआ. —
WN रुअ°, STU रुवसोहा.

20^b BPO जह जह, T तह तह. — B गो
अरे, N गोरसं. — BWNO जादि.
P दि.

20^c PSTU णअणवलणसस्सा (P वयण°, PT
°चलण°) पेसिदो तस्स मखे. — O चस-
दि. — B मयरधो, W मयरद्धो, N
°केतु, O °केदु. — N विचित्तो.

20^d W वलईय°, N वलइद°. — B पुंदेहिं.
P पुंखिदोसू, WNO पुंखिदेहिं. STU
पुंखिदेसू. — PSTU अणांगो, W ससरे-
हिं.

20^e B जनांतिकं । एकांते, PN जनांतिकेन.

20^f O वअस्स सच्चं, P सत्वं, T सच्चं. — B
कयं. PW कदं, O omits, S एदाए ग-
हिदं, U गआए गहिदं. — P ते, OSU
omit: T तोए. — P आहणायं, O आ-
हणअं सुणसु, S आभलणं, TU आभरणं:
S adds कि दु, TU किं तु.

20^g B तइंगिदाए, PN तइंगदाए, W महाण-

यतइगदाए. O तइगदाए, ST तणादेण. U
तणाएण. — NSTU omit वि. — B
णांकाए, PW णावाए, N णांआए, O
णाविआए, SU विआरेण, T विआए. —
B वीससदि, WOSU विस्ससीअदि, T
विससिअदि.

20^h O omits. — S तं. — PWNSTU तु-
गहोको. — P चिट्ठ, STU चिट्ठामि. —
WO add पियवयस्स (W only) तुमं म-
अणसरण्यहारजज्जगिद(°ज्जरिअ°)हिअअं
एवं कुरूकुराअंतं (O कुरूकुराअंतं) सुणिअ
देवो तुह अहिप्पाअं सुणिस्सदि (O सुणि-
स्सदि । तुण्हक्कअं चिट्ठ) । भंगवानंदः ।
वडे (W only) पत्तं विवाहमंगलमुहुत्तं ता
महाराअस्स किज्जदु जधोचिदं तए पडि-
वणं (W जहोचिदप्पहि°).

20ⁱ U omits राज्ञो. — BO omit कुर°
प्रति.

20^j B कुरंगोए, STU omit. — N तुअं. —
B शेवत्थं, P °निवत्थं, N शेवळं, OS
विआह°. — PWNXO कुरु, S कु. — B

इत्युभे अणुभयोर्विवाहघटनां नाटयतः⁷

भैरवानन्दः । उवज्झाओ हक्कारीअदु⁸ ।

राज्ञो । एसो सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स उवज्झाओ
अज्जकविञ्जलो चिट्ठदि⁹ । ता कोरदु अग्गिआरिअं¹⁰ ।

विट्ठणकः । एस सज्जो भिह¹¹ । भो वअस्स उत्तरीए गण्हं दाइस्सं दाव¹² ।
हत्येण हत्यं गेएह कप्पूरमञ्जरीए¹³ ।

राज्ञो चमत्क्रत्य सविषादमवलोकयति¹⁴

सांगीया, P सारंगिए. — PNSTU omit
वि. — NT कोरदु, O कोरदु.

20⁷ BO इत्युभयोर्विवाह⁸, PN °वाहकरणं, STU उभे तह इत्युभयोर्विवाहालंकारं (S
तहे ति उभ⁹, T °वाहनेपथ्यं) कुरुतः.

20⁸ WO भैर⁹ वच्छे. — B उवज्झाय, O उ-
वज्जाओ. — B हक्कारियदु, T अक्का-
रिअदु

20⁹ BS omit राज्ञो; TU देवो. — B उ-
पाध्याय आर्यकपिञ्जलस्तिष्ठति. — PW
NO read अज्जउत्त एसो वि (O omits)
and omit सअल¹⁰ अज्ज¹¹; S सअलसो-
त्तिअमोलिमण्डणं अज्जउत्तस्स एस, TU एस
सअलसोत्तिअमोलिमण्डणं अज्जउत्तस्स. —
P उज्जाउ, O उच्चज्जाओ. — PN °क-
विञ्जलओ, STU °कइंजलो; S adds ति.
— T चिट्ठइ.

20¹⁰ P भैरवानन्द ता कोरदु, O कोरिदु, STU
कोरिअदु. — B अगारियं, P अगिगा-
रियं, N अगिआरिअ, STU अगिकज्जं.

20¹¹ O चिट्ठ¹² त्वरितमुत्थाय. — BPWO omit

एस सज्जोभिह, TU omit एस. — S
omits भिह.

20¹² ST omit भो वअस्स; U ता वअस्स. —
N उत्तरीए, O उत्तरीअयण्डस्स, S उत्त-
रीअ, T उत्तरिखळे, U omits उत्त¹³-दाव.
— B गटिं, N गंठी, T गधिं. — B
दयस्स, N देविस्सं, O दइस्सं, S omits;
T वगहामि. — N ताव, S omits.

20¹³ B हस्ते हस्तं गृहाण कर्पूरमञ्जरीः, W
परिणेतु महाराउ कप्पूरमञ्जरि इति हस्ते
हस्तं ग्राहयति कर्पूरमञ्जरीः, O तुमं ह-
त्येण, T वअस्स हत्येण, U गहाण ह-
त्येण. — N इत्थं, SU हत्यंगुठं. — P
गेएहे, N गेगिहअ, SU omit; T कप्पूर¹⁴
गिटाण.

20¹⁴ BP इति राज्ञो चमत्क्रत्य (P °ता), W
राज्ञो इत्याकार्यं स्वगतं किं नेदं इति च-
मत्क्रत्य, N इति भन्ता संमुहे इत्यमण्य-
अदि इति संस्क्रत्य, O इति चमत्क्रत्य
कथं भुल्लो हं, S राज्ञो च¹⁵ सविषादमा-
लो, TU देवो etc.

भैरवानन्दः । सुट्टदरं भुल्लो सि¹⁶ । जदो कप्पूरमञ्जरीए घणसारमञ्जरि त्ति
णामन्तरं¹⁶ ।

राजा । करमादाय¹⁷ ।

जे कण्ठआ तिमिसमुद्धफलाण सन्ति

जे केअईकुसुमगम्भदलावलीसु ।

फंसेण गूण तुह मज्झ सरीरदिखा

ते सुन्दरीअ बहला पुलअङ्कुराली ॥ २१ ॥

विवृषकः । भो वअस्स भामरीओ दिज्जन्तु हुदवहे लाआमीकवो क-
रीअदु¹ ।

20¹⁵ B omits भैरं; O भैरं तस्य भावमुप-
लभ्य विवृषकं प्रति; S reads भैरं वच्चे
पडिसिद्ध; and then follows a lacuna
which a second hand has filled
out as in U; TU भैरं । वच्चे किं गु
पडिसिद्धादरं विअ पुलोएसि (T विलोए-
सि). — SU omit सुट्ट-सि. — B
सुट्टदरं, W उव्वज्जाअ सुट्टदरं, N तुअं
सुट्टदुतरं, T सुट्टअरं. — P भल्लो,
N भालो, T भता. — W ससि,
T सी.

20¹⁶ O जादं, T अदो. — SU कप्पूरमंजरि
त्ति. — BPSU घणसारमंजरीए, W
मंजर, NO मंजरी, T omits. — B
इत्ति, POSTU omit. — B नामधेयां-
तरं, P किमंतरं, W अपरं नामंतरं, STU
णामंतरं इदं.

20¹⁷ ST add स्वगतं.

21 B केअइत्तिउसस्स कंटया ते सुंदरीए करफंस-
रोमांदावलीणिज्जिता धुवं.

21^a P जे क वि बालतिसस्स फले वसंति, W

जे के वि ते तिउसमुद्धफलेसु हंति, N
तिउसमुद्धफले ण सति, O तिउसमुद्धफ-
लाण हंति, S तिमिसबंधफलाण.

21^b P ये, N ते. — PWN गंधदला, O
गुहदलावलीसु, SU लोए.

21^c ST पंसेण. — P नूह तुह मंजुसरीजाया,
W नूण तुह मज्झ सरीरतुल्ला, N तुइअ
पुण मइअ सरीरतुल्ला, O गूणमिह मज्झ
सरीरओअस्स, STU ताण तह (T इह)
मज्झ सरीरदिखा.

21^d T दे. — PNO सुंदरीए. — P बहुपुल-
यंकुराइ, W वहलं पुलअंकुरिल्ला, NSTU
बहला (NT व) पुलअंकुराली, O पुलआ
वहला पउता.

21¹ B भो वयस्स । ता भामरीउ दिज्जउ । हु-
यवहे लाजा तिण्णं, P वामरियाउ दि-
ज्जंतु, हुयासे लज्जामोषकं कोरदु. W भो
वयस्स भामरीउ दिज्जंतु हुयवहे लाजा
विपिज्जंतु, N भो वअस्स पज्जलिअहु-
अवसभमरीओ दिज्जदु हुअवहे जलांज-

राजा सर्वं तथैव नाटयति² । नायिका सलज्जा तिष्ठति³ । राजा विवाहं निर्वर्त्य सोत्साहं यथाहं सर्वान्समभ्यर्च्य चक्रवर्ती भूत्वा आसां चक्रे⁴ ।

नेपथ्ये⁵

लोओ क्विपदु, O भो वअस्स भामरिओ दिज्जंतु वहुलाजंजलोओ खिण्णदुः, S व-
अस्स पज्जलिण हुअवहे आहुदी दिज्जइ ।
(lacuna) कखो । तुघरिअपदं दिज्जउ भ-
मरोओ, TU वअस्स पज्जलिदे (U 'ए)
हुदवहे आहुदी दिज्जउ (T 'ई) करउ
लाआमांकवो । तुघरिअपदं करोअदु सत्त-
पदी परिक्कमो.

21²⁻⁴ B भामर्या नाटयति । नायका धूमेन
व्यावृतमुखी । राज्ञी सपरिवारा निःक्रांता,
P भामर्या नाटयतः । नायिका धूमेन वि-
मुखी । राज्ञी परिवारा निःक्रांता । राजा
सर्वं करोति विवाहं निर्वर्त्य सोत्साहं स-
ख्यानपि यथाहमभ्यर्च्य विसर्ज्य चा चक्रवर्ती
भूत्वा तथा सह आसां चक्रे सहर्षां, W
भामर्या नाटयति नायका धूमेन व्यावृ-
तमुखी । राज्ञी सपरिवारा निःक्रांता । सख्याणां प-
ञ्चकवं परिणीता कपूरमंजरी, N राजा
भरणं नाटयति । नायिका धूमेन व्यावृ-
तमुखी तिष्ठति । राज्ञी सपरिवारा निः-
क्रांता, O राजा तथा करोति, S इति
परिणयति.

21⁵—24 BPW omit. — N भैरवा । वि-
वाहे दक्षिणा दिज्जदु आचरिअस्स ।
राजा । दिज्जदु । वअस्स गामसअं ते
दिअं । विट्ट । सुत्थि होदु त्ति नतन्ति ।
भैरवा । महाराअ किं ते पुणो वि पिअं
कुणोमि । राजा जोईस्सर किं अवरं पिअं
वट्टि end of the ms. The trans-

lation adds यतः कुंतलेश्वरमुताकरस्य-
शस्फारसौख्यश्रिधिलोक्तः स्वर्गः । पाल-
यामि वसुधातलराज्यं चक्रवर्तिपदवीरमणो-
यम् । तथाप्येतद्भवतु तावत् । सार्था न-
न्दतु सज्जनानां सकलो वर्गः खलानां पु-
नर्नित्यं खिद्यतां भवतु ब्राह्मणजनः सत्या-
शीः सर्वदा । येषो मुंचतु संचितमपि स-
लिलं सस्योचितं भूतले लोको लोभपरा-
दमुखो ऽ नुदिवसं धर्मे मतिं विभर्तुः —
O भैर^० राजानं प्रति किं ते भूओ पियमु-
यकरोमि राजा भअवं तुह प्पसादेण एसा
लट्ठा राज्ञी परिणेतु महाराओ सख्याणां प-
ञ्चरखं नेपथ्ये वेतालिकः पठति सुहणिव-
धो भोटु विवाहमहूसवो देवस्स तहा अ
मअणमिअ रई सा वासुदेवं व लकी हर-
मिव गिरिपुत्तो साहिलासं पउत्ता सुहअदु
सह अ तं चक्कवत्तो यहूदं सिरिअ किं-
दवंसा सामरज्जस्स वोआ राजा विवाहं
निर्वर्त्य योगिनं प्रति तथा वि इदं भोटु
भरदवअणं २ । णिच्चं वट्टदु सज्जणाणां
सअलो वणो खलाणं पुणो णिच्चं खि-
ज्जदु भोटु वंभणजणो सख्यासिहा सख-
दा । मेहो मुंचदु संचिअं पि सलिलं
सस्सपिअं भूअले लोओ लोहपरम्मुहो शु-
दिअहं धम्मं मट्ठि पावस दुस्सुत्तमाश्रि-
त्य स्वामिस्त्वच्चरणारविंदवशतः भृंगार-
संजीविनी लब्धा पंचशरप्रिया ननु मया
कर्पूरमंजरीसो तल्लाभेन च चक्रवर्तिपदवी
लोके समासादिता किं किं नेह करोति
हंत महतां संदर्शनं जतुषु.

वैतालिकः । सुहाअ भोटु विवाहमहूसवो देवस्स^१ ।

जं मुडं तिमिसं णवं च पणसं जे पारिभट्टमा
जे दग्ग कल्लाण किं च कुसुमं जं केअईसंभवं ।

सङ्के तुज्झ कलेवरे गुणगणं लडं बला तारिस्सा

रोमञ्चा फुडपुट्टकण्ठअमिसा मेल्लन्ति णिच्चुल्लसा ॥ २२ ॥

भैरवानन्दः । अणं किं दे पिअं करीअदु^१ ।

गजा । इदो वि परं किं पिअं^२ । जदो^३ ।

देवी रोसकसाअमाणसवई णो होइ सावत्तए

लड्ढा पुणससङ्कमण्डलमुही सिङ्गारसंजीविणी ।

संजाआ अवि चक्कवट्टिपअवी किं अणमअत्थणं

सवं तुज्झ अणुग्गहेण भरिअं जं माणुसे लब्भइ ॥ २३ ॥

तथा वि इदं भोटु^१ ।

भरतवाक्यम्^२

21^१ T वैतालिकयोरेकः. — SU सुहो. —

Ms. होदु — After देवस्स T adds
सुहोवणदसअलमहो सुमंडलविरहदसोत्थि-
वाअणम्महनिददसदिसावह विवाहसवो
संउत्तो.

22^१ T जं मुतंथं तिण्णं. — TU अ. — S
दे पारिभट्ट (lacuna).

22^२ S जो दंडो.

22^३ T संते तुज्झ करस्स तं, SU कलेवरे. —
T लड्ढं. — K संगे तव करस्स यत्त गु-
णगणं लब्धुंफलास्तादृशा.

22^४ SU रोमंचफुडं, T रोमंचे फुठपुट्ट. — TU
मेलन्ति. — K रोमांचेरितकंठकमिणात्
मेलन्ति नित्योज्ज्वलाः.

22^१ SU पिअं ते (U दे). — T करिअदु.

22^२ S इदो परं किं पिअं. — TU किं अणं
वि.

22^३ SU omit; T अदो.

23 S omits.

23^१ T चक्कवट्टो. — TU णदवो. — T अ-
णमअत्थं.

23^२ TU भरिदं. — TU लंभइ, K लभ्यते.

23^३ S तथापीदमस्तु. — T भैर । तहि, U
तह. — T एदं. — TU होदु.

अणुदिअहं विफुरन्तो मणीसिजणसअलगुणविणासअरो
रित्तत्तणदावग्गी विरमउ कमलाकडक्खवरिसेण ॥ २४ ॥

इति निष्क्रान्ताः सर्वे¹ ।

चतुर्थं जवनिकान्तरम्² ।

24 TU अणुपमगुणं कर्इणं परिमलमहिअं मुहेसु
विअरंति (T विअरदि) कपूरमञ्जरीअं ति-
भुवणतिलअं पुणो जलइ. — K as S. —
S °दिअह विण्णु°. — T adds राजा कपू-
रमञ्जरी हस्ते गृह्णीत्या कोतुकागारं विवेश.

24¹ BS omit; O इति परिक्रम्य निष्क्रान्ताः
सर्वे.

24² B इति चतुर्थं, STU इति चतुर्थं. — P
WSU यव°.



PART II

GLOSSARIAL INDEX

TO THE

KARPŪRA-MANJARĪ

BY

STEN KONOW

GLOSSARIAL INDEX

Abbreviations:—ts.=tatṣama. — H.=Hemacandra's Grammatik der Prākṛitsprachen (Siddhahemacandram, Adhyāya VIII) mit kritischen und erläuternden Anmerkungen herausgegeben von Richard Pischel. Theil I. II. Halle, 1877, 1880. — HD.=The Deśināmamālā of Hemachandra. Edited with critical notes, a glossary, and a historical introduction, by R. Pischel and G. Bühler. Part I. Bombay, 1880 (Bombay Sanskrit Series, No. XVII).

- अ after anusvāra च [च] and. a, i. 1¹, 3¹, 5^b, 12³, 17¹, 20²⁷, 22¹, 23^b, 26¹, 33¹, 34^{d, 33}; ii. 4¹, 5², 6^c, 9^d, 11^{c, 5}, 23^d, 27^{b, 1}, 28^c, 30^{c, 1}, 31^{d, 1}, 40⁵, 46^b, 50^b; iii. 1¹, 3^d, 4^{3, 5}, 5⁵, 6¹, 8^{1, 2}, 13¹, 14¹, 15¹, 17¹, 18¹, 20^c, 21¹, 22^b, 25^{d, 1}, 27¹, 31¹, 32¹; iv. 2^b, 6¹, 9^c, 10¹, 18³², 19^{65, 66}. ca, i. 1^c, 11¹, 18⁷, 19^d, 20^{15, 26, 29, 31}, 22^{a, b}, 23^{c, 1}, 34⁵⁰, 35^c; ii. 6^{24, 26}, 10^c, 23^d, 24^d, 29¹, 47^{b, d}; iii. 3^{d, 18}, 5^a, 12¹, 18^d, 19^b, 20^d; iv. 3¹, 18^{12, 13, 24}, 19⁶⁷, 22^{a, b}.
- अअ see इदम्.
- अइ [अयि] a vocative particle, O, pri-
thee, ii. 6⁴.
- अइदीह [अतिदीर्घ] very long, i. 21^d.
- अए [अये] a vocative particle, O, ah, i. 5²;
iv. 19^{29, 53}.
- अंस ts. a shoulder, iv. 12^a.
- अंसुअ [अंसुक] a garment, cloth, i. 28^b;
iv. 4^a, 10^a.
- अंहि [अंहि] a foot, ii. 47^a.
- अकङ्कण [°न] without bracelets, iii. 26^b.
- अकण्ड [अकाण्ड] unexpected, sudden, iv.
18³.
- अकथित untold, see कथ.
- अकनिष्ठ not performed, see कन्.
- अकालजलद ts. name of a man, i. 18⁹.
- अकुङ्कुम ts. without saffron, iii. 26^a.
- अकुण्डल ts. without earrings, iii. 26^b.
- अक्खर [°त्तर] a letter, i. 20¹⁴; ii. 1³, 8²,
10⁶.
- अखण्ड ts. unbroken, whole, entire, iv. 3^b.
- अखण्डित [°त] unbroken, i. 16³.
- अगुह ts. aloe, iii. 14^b, 27^a.
- अग्न [अय] first, foremost; front, fore-
most point, i. 16^c, 26^a; ii. 6^a, 14^b,
20^a, 43^a.
- अग्राह्य [अग्रहस्त] forepart of the hand
or arm, i. 4^c.
- अग्निआरिआ [अग्निकारिका] arranging of
the sacred fire, iv. 20¹⁰.

अगिम [अगिम] *first*, i. 29^b.
 अग्य [अर्घ्य] *a respectful offering*, i. 4^d.
 अघडिअ *not performed*, see घट्.
 अङ्ग ts. *act of a drama*, i. 6^b.
 अङ्गूर ts. *a sprout, shoot, blade*, iv. 21^d.
 अङ्ग ts. *a body, limb*, i. 13^b, 14², 20^{15, 16, 31}, 33^a; ii. 10^c, 12^a, 28^{b, c}, 36^a, 41^a, 42^b; iii. 8^d, 17^c, 19^a, 24^b, 33^a; iv. 7^b, 13^b.
 अङ्गण [न] *a place, courtyard*, ii. 47^d; iii. 20¹⁵; iv. 11^b.
 अङ्गणा [ना] *a woman, female*, i. 14², 25^c, 36^d; iii. 16^d.
 अङ्गुलि ts. *a finger*, i. 36^c.
 अवन्दण [न] *without sandal*, iii. 26^a.
 अच्छभुद [अत्यद्भुत] *very wonderful, supernatural*, i. 21⁵.
 अच्छहम [अत्यधम] *exceedingly inferior*, i. 20⁴.
 अच्छुत्तम [अत्युत्तम] *exceedingly superior*, i. 20⁴.
 अच्छ ts. *clear, transparent*, iii. 4^b.
 अच्छरिअ [आश्चर्य] *marvellous, wonderful; a wonder*, i. 24⁵, 25¹³; ii. 42^b; iii. 3¹².
 अच्छि [अक्षि] *eye*, i. 16³; ii. 3², 27^a, 41^c; iv. 1^b.
 अजणिअ *not produced*, see जन.
 अज्ज [अद्य] *to-day*, i. 20³⁴, 34²⁵; ii. 1², 6^{14, 23}, 29⁵; iii. 3⁴, 7, 20³, 24^b; iv. 9¹⁸, 18²⁸, 19^{2, 9}.
 अज्ज [आर्य] *an honorable man, master*, i. 12³, 20^{5, 11, 36}, 34¹; ii. 6⁷; iv. 20⁹.
 अज्जउत्त [आर्यपुत्र] *honorific designation of the husband*, i. 19⁶, 34³⁸; iv. 20⁹.
 अज्झक्य [अध्यत] *superintendent, head* ajjhakkhikidāo, iv. 9¹².

अञ्चल ts. *border, end, skirt*, i. 26^c, 27^b; iii. 3^c, 22².
 अञ्जण [न] *collyrium*, i. 20³⁶, 26^a; ii. 19^a.
 अञ्जलि see जलञ्जलि.
 अण see सुरअण.
 अणङ्ग [अन] *Cupid*, i. 2^b, 33^d; ii. 6^d.
 अणङ्गकेली [अन] *name of a woman*, iv. 9¹¹.
 अणङ्गलेहा [अनङ्गलेखा] *name of a woman*, iv. 9⁹.
 अणङ्गसेणा [अनङ्गसेना] *name of a woman*, iv. 9⁸.
 अणन्तर [अन] *without interval, immediately adjoining*, i. 12²; iv. 18¹¹.
 अणिल [अनिल] *wind*, i. 16⁴, 17^d, 20^c; iii. 20^b.
 अणुकार [अनु] *resembling*, iii. 25^c, 28^d.
 अणुगह [अनुगह] *favor*, iv. 23^d.
 अणुगअ [अनुनय] *conciliation*, i. 20⁴³.
 अणुदिअहं [अनुदिवसम] *day after day*, iv. 24^a.
 अणुब्धय [अनु] *continuity, sequence*, iii. 25^a.
 अणुराअ [अनुराग] *love*, iii. 12².
 अणुसार [अनु] *conformity to*, ii. 31^b.
 अण्य [अन्य] *other*. appo, i. 20³⁹; ii. 6⁸, 29^{12, 13}; iv. 18³⁶. appā, i. 4⁵. appam, i. 18⁷, 20^{3, 31}; ii. 6^{24, 26}; iii. 13^c, 14^c, 16^{c, 2}; iv. 22¹, 23^c. appam ca, *moreover*, i. 18⁷, 20³¹. appena, i. 27^d; iii. 19^c. appa, iv. 2¹. appā, iv. 13^a, 15^b, 17^a. appānam, i. 1^b.
 अण्य [कर्ण] *ear*, see आ[अण्य].
 अण्योअ [अन्योन्य] *each other*, iii. 9²; iv. 10^b.
 अत्त- [आत्मन्] *self, oneself*. appā, i. 8¹. attānaam, iii. 4¹, 8¹. attapo, ii. 10⁶; iii. 20^b.

- अत्य [अर्थ *object, manner*, i. 8^a, 20^a.]
 अत्याचल [अस्ता *the western mountain*
behind which the sun is supposed
to set, ii. 50^d.]
 अत्यगो [आम्यगो *an assembly-room*, iii. 34^a.]
 अदस *that, under*, amun. i. 20^d.
 अदोऽण्डाणि अतिनिपुण *very clever*, ii. 29^a.
 अदिमंतावि- अतिमंतापि *very burning-hot*,
 ii. 41^b.
 अदिसिमिर [अतिशिथिर] *very cold*, ii. 41^b.
 अह [आर्द्र] *wet, moist*, ii. 11^c.
 अह [अधे] *half, half portion, side*, i. 25^b,
 28^a; ii. 42^b.
 अहणातोऽर [अधेनारोम्यर] *Śiva as half female*, i. 28^a.
 अहर्णिह [अर्धनिद्र] *half asleep*, ii. 50^a.
 अध [अथ *now, then*, ii. 11^b. *adha* iii
 [atha kim], *what else, yes, cer-*
tainly, i. 4¹⁷, 21^a; iv. 19¹⁵. *adha*
 vā [atha vā] *or, or rather*, i. 18¹⁰,
 30^a. Cp. अह.
 अन्त *ts. end*, i. 14^d; iii. 2^a; iv. 9^{a, 9, 10, 11}.
 अन्तर *ts. interior; interval; different,*
another, i. 7^b, 12^a, 29^{a, d}, 34^a, 35^a;
 ii. 1^a; iii. 3^b; iv. 18²⁷, 19⁶⁴, 20¹⁶.
 अन्तरिद [°त्त] *gone within, hidden*, ii.
 43^{2, 12}.
 अन्तरेण *ts. without, except*, i. 34^{17, 18};
 iv. 18³⁶.
 अन्तेउर [°पुर] *inner apartments, harem*,
 i. 34³⁸; ii. 11³; iv. 9¹³.
 अन्तो [अन्तर] *internally, within*, iii. 10^b,
 12^a.
 °अन्द् [चन्द्र] *the moon. muhaanda*, ii. 17^b.
 अन्दोल- *to swing, wave, shake. ando-*
lia, i. 17^b. *andolida*, i. 16³.
 अन्दोलना [°न] *swinging*, ii. 35^a, 37^a.
 अन्यभार [कार] *darkness*, iii. 22^a.
 अपुद्ग अपुर्य *not having existed before,*
quite new, wonderful, i. 25^a,
 34^a.
 अप- *see अन-*.
 अवना *ts. a woman*, i. 15^a; iv. 7^d.
 अव्यत्यग [अभ्यर्थन] *request*, iv. 23^c.
 अव्युअ [अद्भुत] *wonder*, i. 26^d.
 अव्युद्ग [अभ्युत्यान] *rising from a seat in*
honor of, iii. 20²³.
 अमुणा *see अदम-*.
 अमोहण [°न] *not bewildering*, iii. 26^c.
 अम्व *ts. under*, iii. 4^a.
 अम्महे H. 4. 284. *a particle expressing*
joy, i. 34²⁴.
 अम्मो H. 2. 208. *a particle expressing*
surprise, iii. 20¹⁵.
 अम्हारिस् [अस्माद्ग] *like me*, iv. 2^a.
 °अर [कर] *causing, performing*, i. 15^b,
 34³³; ii. 28^d; iv. 24^a.
 अर्च् *to honor, praise. accemi*, iii. 22^d.
accido, i. 34³³. *accidā*, ii. 6^{23, 25}.
 अलअ [°क] *a curl, lock of hair*, i. 26^a;
 ii. 20^a.
 अलंकार *ts. decoration, ornament*, i. 31^a;
 ii. 24².
 अलंकिअ, किद *see क-*.
 अवअव [°य] *a limb*, i. 33^a; ii. 48^a.
 अवइस् *see तृ + अव-*.
 अवत्या [°स्या] *state, condition*, ii. 8³, 9¹.
 अवदारदि *see तृ + अव-*.
 अवन्तिमुन्दनी *ts. name of the wife of Rā-*
jaçekhara, i. 11^b.
 अवर [अपर] *another*, iv. 12^a, 18^a.
 अवराट्ट [अपराजित] *name of a poet*, i. 8³.

अवसर *ts. occasion, turn*, ii. 0⁵, 47⁴; iii. 26³.
 अवसाण [°न] *stopping, end*, iv. 10^a.
 अवस्सं [°श्यम्] *necessarily*, iv. 18¹⁴.
 अवि [अपि] *and, also; though*, i. 1¹, 3¹,
 17¹, 22¹, 26¹, 33¹; ii. 4¹, 5¹, 27¹, 29^c,
 30¹, 31¹; iii. 1¹, 6¹, 8², 13¹, 14¹, 15¹,
 21¹, 25¹, 27¹, 32¹; iv. 6¹, 9^b, 19⁶⁵,
 23^c.
 अविणीत [°नीत] *immodest, insolent*, iii. 8¹.
 अस *to be*. mhi, i. 29^d; ii. 28²; iii.
 37⁷, 9¹, 11¹, 18¹; iv. 19¹⁷, 63¹, 20¹¹. si, ii.
 6¹³, 11¹; iii. 22^d; iv. 2⁸, 20¹⁵. at-
 thi, i. 25^d, 5¹, 34⁸; iii. 9^b, 13^c, 14^d,
 16^c; iv. 9², 3¹, 18¹⁸. santi, iv. 21^a.
 āsi, i. 18², 8¹.
 असुर *ts. a demon*, ii. 31^b; iv. 19^a.
 असोअ [°शोक] *a tree with red flowers*,
Jonesia Aṣoka, i. 20²⁷; ii. 42³¹,
 43^a, 46¹, 47^a.
 असोसण [अशोषण] *not drying up, not*
withering up, iii. 26^c.
 अह [°य] *then*, ii. 3^d. Cp. अध.
 अहं *I*. aham, i. 13¹, 16¹, 18¹, 6¹, 20¹⁴, 16¹, 30¹, 41¹,
 34¹⁵, 30¹, 38¹; ii. 6⁶, 28⁴, 32², 41⁶; iii.
 3¹⁵, 18¹, 4¹, 4⁴, 34³; iv. 7¹, 18²⁴. ham, iii.
 7^d. mam, i. 20¹⁵, 28¹, 28⁸, 32^d, 34²², 38¹,
 ii. 1^d; iii. 3^a, 20¹⁷, 34⁹. mae, i. 25⁶,
 34²⁵; ii. 6¹⁴, 8³, 24²; iii. 3^c, 4¹; iv.
 18⁷. majjha, i. 16¹; ii. 40²; iii.
 23^a; iv. 21^c. mama, iii. 4⁹. ma-
 ha, i. 18^a, 19^b, 20²⁹, 40¹, 25^d, 30^d,
 34¹⁰; ii. 3^c, 6²⁰, 8^c, 9¹, 29¹², 21¹, 42¹¹,
 iii. 24^b; iv. 19³⁵. me, i. 18², 20²³, 25¹,
 34⁵, 13¹; iii. 2^d, 3^d, 16², 20^d; iv. 2¹⁰.
 amhe, i. 16², 34³⁰, 36¹. amhānam,
 i. 4², 19⁵, 20²⁰. no, i. 1^c.

अहह *ts. a particle implying sorrow or*
surprise, alas, i. 25¹³; ii. 42^b.
 अहिणअ [अभिनय] *acting, gesticulation*,
 iv. 15^b.
 अहिणव [अभिनव] *new, original*, iii. 31¹.
 अहिदेवआ [अधिदेवता] *presiding deity*, ii.
 48^b.
 अहिप्पाअ [अभिप्राय] *intention*, ii. 48¹; iii. 8^b.
 अहिव [अधिप] *a king*, i. 12^b, 8¹; iii. 5².
 अहो *ts. a particle expressing surprise*,
 i. 29²; ii. 29²¹, 42², 5¹; iii. 4⁶, 31¹;
 iv. 0², 9¹³, 19⁵⁹.
 अहोसुह [अधोमुख] *having the face down-*
wards, ii. 13^b.
 आ [आस्] *a particle expressing pain or*
anger, i. 18⁶, 20³⁸; iv. 2⁸.
 आ *prep., to, until*, iv. 4^a, ^b. āaṇṇam
 [ākarnam] *up to the ear*, ii. 6^d.
 āmūlam, *to the ground*, i. 4^b.
 आअड्डिअ *see कप्*.
 आअदण [आयतन] *a sanctuary, altar*, iv.
 18³⁰.
 आअर [आदर] *attention, care*, i. 13^c.
 आअर [°कर] *see कुसुमाअर*.
 आअल्लअ [°यल्लक] *HD. 1. 75. impatience*,
longing, ii. 10⁶.
 आइ [°दि] *first; beginning with*, i. 1^a;
 iii. 10^a.
 आउह [°युध] *weapon*, iii. 26^c.
 आगमण [°न] *coming, return*, iv. 19²⁵.
 आइस्वर *ts. show, display*, ii. 24^b, 32^b,
 47^c; iii. 12³.
 आइस्वरिल्ल *H. 2. 159. ostentatious, im-*
posing, ii. 31^a.
 आटत्त *H. 2. 138. applied*, iv. 9¹¹.

आयाण [°नन] *mouth, face*, ii. 1^c, 30^a; iii. 3^a, 16^a.

आणन्दण [°नन्दन] *pleasing, delighting*, iii. 28^b.

आणवेदि *see* ज्ञा + आ.

आणा [°ज्ञा] *an order, command*, i. 18^d.

आतक्क *ts. disease, pain*, iv. 7^d.

आदेस [°श] *an order, command*, ii. 42^{27, 28}.

आप + प्र *to get, obtain, arrive*. patto, i. 13^d; iii. 4^b. pattā, i. 20^b; ii. 28³. pattammi, i. 35^b.

+ सम *to complete; to arrive, come*. samattā, ii. 44^d.

आरम्भ *ts. beginning*, i. 12^a.

आलवाल *ts. a basin or trench for water round the root of a tree*, i. 34³⁹.

आलिङ्गण [°न] *embracing*, ii. 1^c, 43^a, 44^b.

आली *ts. row, series*, ii. 11^c; iv. 21^d.

आवली *ts. line, row, range*, i. 4^a, 20^{b, 8, 25}; ii. 16^a, 31^a, 32^c; iii. 26^d; iv. 2¹⁰, 21^b.

आविल *ts. turbid, greasy*, i. 13^a.

आवेस [°श] *entering into, devotedness, passion*, ii. 1³.

आसण [°न] *a seat*, i. 21², 24¹, 34¹; iv. 19⁶³.

आसम [°शम] *a hermitage*, i. 17^a.

आसा [°शा] *hope*, ii. 9^d.

आहरण [आभ°] *an ornament*, i. 20³⁶, 28^a; iv. 10^a, 14^b, 19⁴⁶.

आहा [°भा] *light, appearance*, ii. 41^b.

आहाणअ [°भाणक] *a proverb*, iv. 20².

इ *to go*. ei, iii. 10^b. edu, ii. 0³.

+ आ *to come*. edi, iv. 19⁹. enti, i. 15^d. ehi, i. 12¹, 34^{3, 22}; iii. 20⁵. enti, ii. 31^d.

इं [किम] *see* अथ इं.

इअ [इति] H. 1. 91. *thus*, i. 9^b; ii. 22^a, 40^a.

इणं *see* इदम.

इत्यं *ts. thus*, i. 18^c, 33^c; ii. 41^c.

इदम *this, that*. aam, ii. 45²; iv. 18¹².

iam, i. 4^a, 26^d, 35^c; ii. 29¹⁵; iv. 18⁵⁵.

19^{12, 14, 22, 39, 43}. ipam, ii. 27^d; iii.

8^a. idam, i. 24¹; ii. 22¹, 28¹; iii. 20¹⁹;

iv. 2^a, 19^{17, 27}, 23¹. imam, ii. 29^c.

iminā, i. 12^d, 28²; iii. 19², 34^{b, 9}.

assa, i. 10^a. imāe, i. 34¹. imie,

ii. 24^c; iv. 20^a. imīa, i. 28^b. ime, i. 4².

imā, iv. 14^a. imāu, iv. 11^a. imāo,

i. 34³². imīu, iv. 10^b. imāṇam,

i. 7^b.

इदर [इतर] *another*, i. 4^a.

इदो [इतस] *hence, thus way, further*, ii. 0³, 41⁸; iv. 10¹, 22².

इध [इह] *here*. i. 14¹, 20²⁷, 25¹; ii. 29¹⁶, 41²; iv. 18³⁸, 19⁶. Cp. इह.

इन्दआल [इन्दजाल] *jugglery*, iii. 20^{19, 21}.

इन्दजाल *the same*, ii. 44¹; iii. 12^d.

इन्दीवर *ts. a blue lotus*, ii. 3^c.

इन्दु *ts. the moon*, ii. 1^c, 29^d, 30^d, 41^b; iii. 1^c, 32^a.

इव *ts. like, as, as it were*, iii. 20^b, 28^a.

इप् *to wish*. icchāmi, i. 24⁵. icchāi, i. 11^b. icchanti, ii. 28^d. icchidā, i. 34³⁵.

+ अनु *to search*. annesiadu, i. 20³⁹. annesidunī, iv. 19²².

+ प्र *to dismiss, send*. pesehi, i. 34³⁸. pesedu, iii. 34⁹. pesiam, ii. 7^a. pesida, ii. 6¹⁷. pesidā, iv. 9¹⁴, 18²⁴.

इह ts. *here*, i. 7^b; ii. 48^a; iii. 13^c, 16^c, 17^a; iv. 2^a. (p. इध.)

ईक्ष् + उप to neglect, overlook, disregard. uvekkhiadi, iii. 20³.

+ प्र to see. pekkhāmi, iii. 20¹⁹. pecccha, i. 14^d; iii. 32^b, 34^b; iv. 10^b. pekkha. i. 18¹; ii. 43⁵, 44¹. pekkha-du, i. 16³. peccchantinām, ii. 30^c. pekkhidavvāim, iv. 9¹⁸.

ईदिस [ईदृश]. fem. °sī, such, i. 18^c, 20²⁶, 33, 34¹⁷; ii. 45¹.

ईस [ईषत्] slightly, iii. 23^a. īsisa, i. 14^b; iii. 4⁹. īsisi°, ii. 1⁵.

ईसर [ईसर] see जोईसर.

ईसारीस [ईष्यारीष] jealous anger, i. 4^a.

उ ts. *an expletive particle*, iii. 13^b, 14^a, ^b.

उभार [°दर] the belly, ii. 1^b.

उभार [°दार] noble, exalted, i. 19³.

उदद [°चित] fit, proper, i. 4³; ii. 10⁶; iv. 19⁵.

उद्धर [°त्कर] a heap, multitude, i. 19^a; iv. 18³⁶.

उद्धरे H. 1. 58. the same, iii. 1^d.

उक्ष् to sprinkle, wet, moisten. ukkhiā-nām, iv. 8^c.

उच्च ts. *high, elevated*, ii. 31^a.

उच्चभ [°य] a collection, heap, i. 28^a; ii. 21^a; iv. 10^a.

उच्छोड [V चुट] withering, ii. 10^a.

उच्छङ्ग [उत्स°] lap, interior, ii. 29^a; iii. 27^d.

उज्जल [उज्ज्वल] bright, shining, beautiful, i. 34^d; ii. 40^a, 41^a; iii. 4^b, 27^a.

उज्जाण [°दान] pleasure-garden, park, ii. 6²³; iii. 22⁵, ⁹; iv. 18³⁰.

उज्जुअं [उज्जुकम] directly, straightforwardly, i. 20¹, ²⁰.

उज्जोद [उद्द्योत] light, lustre, iii. 24², 26¹.

उज्जु ts. *a star*. udusamaa, evening, i. 36^b.

उड्डामरिअ [°त] terrified, ii. 29^b.

उण [पुनर] again, however, i. 4², ¹⁶, ¹⁹, 6^b, 16², 20⁸, ¹⁴, ²⁵, ³⁰, ⁴¹, 28^a, 33^b, 34³³; ii. 1^c, 6²⁴, 8³, 10⁶, 24³, 29⁴, 32², 41⁸, 42¹⁴, 43⁸, ¹¹, 48², 49²; iii. 8², 9¹, 16², 33^b, 34³; iv. 1^b, 2², 5¹, 7¹, 9¹², 19⁴⁶.

Cp. पुणो.

उखअ [उच्चत] high, elevated, iii. 16^b.

उणह [उष्ण] hot, warm, ii. 11^a.

उत्तंस ts. *crest, chaplet*, iii. 29^a; iv. 7^a.

उत्तर ts. *northern; accompanied with, consisting chiefly of*, i. 18^a; iv. 9¹¹.

उत्तरफणुणो [°फल्लुणो] the 12th lunar mansion, preceding Hasta, which word means also hand, i. 20¹⁶.

उत्तरासाढा [°षाढा] the 21st lunar mansion; preceding Gravana, which word means also ear, i. 20³¹.

उत्तरीअ [°य] an upper garment, i. 34⁵; iv. 20¹².

उत्ताण [°न] stretched out, conceited, i. 19⁵.

उत्तास [उत्तास] fear, terror, iii. 7^b.

उत्ति [उक्ति] speech, expression, i. 8^b, 20¹; iii. 31¹.

उत्तुङ्ग ts. *lofty, high, tall*, ii. 29¹⁵; iii. 7^c.

उत्थम्मण [उत्थम्मन] raising, i. 18^b.

उद्देस [°श] place, region, ii. 42²⁶.

उण्णि [उत्पत्ति] birth, origin, i. 34¹⁷.

उण्णल [उत्पल] a blue lotus, i. 34^c; iv. 7^b.

उण्णित see उ Caus.

उपफुल्ल [उत्फु°] *opened, swollen*, i. 20^b.
 उर्व्विम्बर HD. 1. 127. *jcm. °rī, afflicted, dejected*, ii. 9^c.

उव्वुड्डण H. 4. 101. *emerging, rising*, ii. 31^d.

उब्भिज्जदि *see* भिद् + उद्.

उमा ts. *name of the wife of Īiva*, i. 24^c.

उम्मत्त [उन्म°] *drunken, mad*, ii. 2^d.

उम्मुक्क *see* सुच् + उद्.

उम्मुहिद् [उन्मुद्दित] *unsealed, opened*, ii. 47^e.

उम्ह- [उप्पन्] *heat*, iv. 1^a.

उरई [°गौ] *a female snake*, i. 20^a.

उल्लस ts. *sport, play; splendor*, ii. 47^b; iv. 22^d.

उल्लासि- [°सिन्] *shining*, i. 28^b.

उव्वहरण [उपक्°] *instrument, means*, iv. 9¹⁸, 19^{39, 44}.

उव्वहार [उपच्चा°] *procedure, (remedial) treatment*, ii. 41^a, 42^{3, 8, 21}; iii. 19¹.

उव्वज्झाअ [उपाध्याय] *teacher*, i. 9^a; iv. 20^{9, 9}.

उव्वमा [उप°] *resemblance; as last member of a compound, like to*, i. 32^b; iii. 16^b; iv. 9^d.

उव्वमाण [उपमान] *comparison*, i. 30^c.

उव्वरि [उप°] *above, over*, ii. 20^b, 33^a; iii. 3⁹; iv. 9¹².

उव्वह H. 2. 211; HD. 1. 98. *see, lo*, ii. 50^d.

उव्वेल्ल [उट्टेल] H. 4. 223. *overflowing*, ii. 1^b.

उव्वअ [उभय] *both*, ii. 18^a, 42²¹; iv. 2^a.

उत्सव [उत्स°] *festival, pleasure*, i. 13^d, 16³, 18^d; iv. 21^e.

उत्सुअ [उत्सुक] *desirous, eagerly expecting*, ii. 40².

उत्त Caus., *to give, offer*. appenti, ii. 38^b. uppiu, ii. 19^b.

एक्क [एक्क] *one*. ekka, i. 26^d; iii. 25^d; iv. 1^b, 2^a, 7^d, 9^d. ekko, i. 18¹, 20¹¹; ii. 6²²; iii. 17^c. ekkā, i. 4³. ekkam, i. 25⁶, 26^c. ekkēṇa, i. 24^c, 27^a; ii. 6²⁵; iii. 4⁵. ekkassim, i. 20²⁶. ekke, iv. 2¹.

एक्कत्थ [एकस्य] *near*, ii. 8^d.

एक्कमित्त [एकमित्र] *the one or only friend*, ii. 50^c.

एक्कावली [एका°] *a single string of pearls*, i. 20⁷; iii. 5^b, 6^a, 20³.

एक्केक्का [एकेकता] *the being one-by-one*. °āe, *one by one, singly*, iii. 5^a.

एक्केक्कम HD. 1. 145. *one another*, iii. 10^a.

एण ts. *a black antelope*, ii. 21^b.

एणद्ध [एणा°] *the moon*, iii. 28^d.

एणणाहि [°नाभि] *musk*, ii. 7^b.

एण्हि H. 2. 134. *here, now*, i. 14^c, 20^c; ii. 43¹.

एतद् *this, that*. esa, i. 4¹⁰, 28⁶; ii. 27¹; iv. 3^c, 7^d, 20¹¹. eso, i. 4⁷, 28^{2, 5}, 34²⁴, ii. 6^{10, 20}, 43¹³, 46¹; iii. 8², 20¹⁵, 34^{3, 8}; iv. 18³, 20⁹. esā, i. 20^{2, 18, 40}, 28³, 30^d, 32^c, 34^{1, 34}; ii. 6¹⁷, 8^b, 10^{2, 3}, 41^{c, 8}; iv. 9¹⁴, 18^{14, 20}, 19^{14, 17}. eam, i. 5^a, 11^b, 35^a; ii. 8^c. edam, i. 4¹¹, 5², 31¹, 34⁵; ii. 6⁴, 10⁸, 29⁸, 41¹, 42⁷, 43²; iii. 9¹, 12³, 34^{5, 7}; iv. 5¹, 18^{8, 10, 27, 34, 35}. edassa, i. 5⁶, 28¹. eai, ii. 40^a. edāe, i. 31¹.

33²; ii. 9¹, 10⁴. ee, iv. 4^d. edāim,
ii. 8². edāhim, ii. 10⁵. edanāim,
i. 34^{31, 33}.

एत्तिअ H. 2. 157. *so much, so great*, ii.
6¹⁵.

एत्थ [अत्र] *here*, i. 12^b, 25⁵, 34⁸; ii. 8³, 9¹,
44⁴, 47^{1, 4}; iii. 12^b; iv. 5¹, 18¹⁸.
etthantare, *in the meantime*, i. 29^d.

एदावत्थ [एतदवस्थ] *being in that condi-*
tion, i. 34²⁵.

एमेअ [एवमेव] H. 1. 271. *just so*, ii. 49^a;
iii. 9^b.

एरिअ [ईदृश] *such*, iii. 21^b.

एथं ts. *thus, so*, i. 18¹², 20^{15, 17, 28, 30}; ii.
6⁷, 40⁴, 50⁵; iii. 3², 8⁶, 16¹; iv. 4¹,
18³⁵, 19^{19, 48}.

ओट्टु [°ष्ठ] *lip*, i. 13^a; ii. 41^a.

ओदिअ see तृ+अव.

ओलगाविआ HD. 1. 164. *a female ser-*
vant, ii. 9¹, 28⁴.

ओल्ल [आर्द्र] H. 1. 82. *wet, moistened,*
juicy, fresh, new, i. 28^b; iii. 1^b;
iv. 4^a, 7^b.

ओसह [आंशध] *a medicament*, iv. 6^d.

कअली [कद°] *the plantain tree*, ii. 14^b;
iv. 18³.

कद [°वि] *a poet*, i. 1^a, 4¹⁹, 5⁵, 6², 8³, 9^a,
10^a, 20².

कहलण [कवित्व] *poetry, office of poet*, i.
19⁵, 20^{6, 18}; ii. 10².

कहल्ल [कवोन्द] *a king of poets, a ho-*
norific epithet of a poet, i. 11^a.

कहराअ [कयिराज] *the same*, i. 9^a.

कउ [क्रतु] *a sacrifice*, i. 24^b.

ककस [कर्कश] *hard, rough, merciless*, i.
20⁴³.

ककूया ts. *a bracelet*, i. 18¹⁰.

ककूल्ली ts. HD. 2. 12. *the Açoka tree*,
i. 17^c.

कक्क [काच] *glass, crystal*, i. 20²⁶.

कज्ज [कार्य] *work, affair, business*, ii. 6⁸,
28⁴, 29^{1, 4, 8, 12}. kim kajjam, *what*
is the use of, ii. 28^a; iii. 1^a, 12²,
19^c.

कज्जल ts. *lampblack, used as a colly-*
rium, i. 20⁷; ii. 23^a, 41^b, 46^a; iii.
33¹; iv. 14^a.

कज्जण [काञ्चन] *gold*, i. 32^a; ii. 12^b; iii. 1^b.

कज्जणचण्ह [काञ्चन°] *name of a bard*, i. 16²;
iii. 26¹.

कज्जणमाला [काञ्चन°] *name of a woman*,
iv. 9¹⁰.

कज्जणसेल [काञ्चनशैल] *mount Meru*, ii. 15^b.

कज्जी [काञ्ची] *name of a town in South-*
ern India, Conjevaram, i. 15^a.

कज्जी [काञ्ची] *a girdle*, i. 34^a; ii. 15^a, 23^c,
34^b, iii. 18^a.

कज्जुलिआ [°का] *a bodice*, i. 20⁷.

कज्जिअ [काञ्जिक] *sour gruel*, ii. 29¹¹.

कट् + प्र to *show, display, manifest*. paa-
dei, iii. 12^c, 17^d.

कहक्ख [कटाक्ष] *a glance, a side-long look*,
i. 29^a; iv. 24^b.

कटिल्ल HD. 2. 52. *a cloth girt round*
the loins, i. 27^d.

कटिसुत्तअ [कटिसूत्र] *a girdle*, i. 20⁹.

कटिअ see कृष्.

कण ts. *a drop*, iv. 8^c.

कणअ [कनक] *gold*, i. 20⁹; iii. 22^b; iv. 9¹².

कणक्कणिअ [क्कणक्कणित] *tinkling*, ii. 32^b.

कण्टिदु [°निष्ठ] *youngest*, ii. 6²⁴.

कण्टभ [°क] *a thorn, prickle, sting*, iii. 24^a; iv. 21^a, 22^d.

कण्ठ *ts. the throat*, i. 16³, 20²⁷; ii. 1^b, 2^a, 17^a; iii. 2^c, 6^b, 20⁷; iv. 17^a.

कण्ट [का°] *an arrow*, i. 16³; iii. 18^d.

कण्टारेद *to excavate; carve, sculpture*.
°riūṇa, iii. 17^d. According to O =
utkīrya. Cp. *Marāṭhi*, kaṇḍaraneṭi.

कण [°ण] *ear*, i. 20⁴⁰, 32^b; ii. 27^a; iii. 20².

कणउज्ज [कान्यकुब्ज] *name of a city, Kanouj*, iii. 5².

कणकर [कर्णपूर] *an ornament worn in the ear, an ear-ring*, i. 14².

कन्या [कन्या] *a young girl*, i. 25^a.

कन्याडो [कर्णाटो] *a Kārṇāṭa woman*, i. 15^c.

कणुप्यल [कर्णोत्पल] *an ear-lotus*, i. 34^c.

कन्यूरिआ [कस्तूरिका] *musk*, i. 18¹⁸, 34³⁹.

कथ *to tell, say*. kadhemi, i. 32⁴; iv.

9⁵. kadhehi, ii. 11². kadhedu,

iii. 2³. kadhesu, iii. 16²; iv. 18⁹.

kahijjau, i. 5^a. kadhidu, i. 34⁷;

iii. 3⁶. kadhido, ii. 41⁹, 50². aka-

dhidā, i. 28⁴. kadhidaṁ, i. 5⁷.

कधं [कथम] *how, why*, i. 18¹⁵, 30¹; ii. 1², 6^{13, 21}, 11⁶, 40²; iii. 10¹, 22⁴; iv. 2¹¹.

Cp. कहं.

कन्तारत्तण *wretchedness, imbecility* (K, kārpaṇya), i. 19², 20⁷.

कन्ति [का°] *loveliness, beauty*, ii. 27^b, 30^b.

कन्द *ts. a root, bulb, garlic*, iii. 28^c, 29^b.

कन्दप्य [°प] *Cupid*, i. 16³; ii. 40^b, 41^d; iii. 28^c.

कन्दप्यकेली [°पकेली] *name of a woman*, iv. 9¹¹.

कन्दलिट [°त] *richly or suddenly produced*, i. 16³.

कन्दलिल्ल H. 2. 159. *shooting, sprouting*, iii. 28^c.

कन्दली *the plantain tree; a new shoot, sprig*, ii. 14^b; iii. 20^a; iv. 7^c.

कन्दोट HD. 2. 9. *a blue lotus*, iii. 3^b.

कण्यन्त [°न्यान्त] *end of the world, universal destruction*, iv. 19^a.

कण्यूर [°पूर] *camphor*, i. 17^b, 29^c, 34³⁹; iii. 28^a; iv. 5^c.

कण्यूरमञ्जरी [कर्पू°] *name of the heroine of our play*, i. 34^{20, 24}; ii. 6²⁴, 28³, 29^{6, 7}, 40², 42^{15, 17}; iii. 8⁴, 20²³, 22¹, 31¹; iv. 9⁶, 19², 14, 22, 24, 29, 32, 43, 50, 20^{13, 16}.

कम [क°] *succession, regular course, manner*, iii. 4^b, 5^b, 25^d; iv. 3^c.

कमल *ts. a lotus*, ii. 11^d, 16^a, 50^a; iv. 22^b.

कमला *ts. a name of Lakṣmī*, iv. 24^b.

कम्पि- [°म्पिन्] *shaking, agitating*, i. 17^c.

कम्म- [°मन्] *action, performance*, iv. 16^b.

कम्मण [कर्मण] *magic, witchcraft*, ii. 26^b.

कर *ts. hand; ray, beam*, ii. 16^a, 42^a; iii. 20^c, 24^b, 25^c.

करङ्क *ts. a box*, iv. 9¹⁰.

करण *ts. doing, making*, ii. 6¹⁵; iv. 16^b.

करण्डिआ [°का] *a small box*, iii. 5².

करवाल *ts. a sword*, iv. 9⁸,

कराल *ts. gaping; terrible; fem. a terrible form of Durgā*, i. 18^a, 20²⁸; iv. 16^a.

करालिअ [°त] *made terrible*, iv. 2^b.

करि- [°रिन्] *an elephant*, ii. 6¹⁰.

कल् *to hold, do, notice*. akalia, i. 2^a. kalida, iv. 9¹⁰.

कलकण्टि- [°ण्टिन्] *the cuckoo*, i. 16³.

कलङ्क ts. *stain, fault*, iii. 10^a.

कलणा [ना] *doing, putting on*, iii. 28^c;
iv. 4^a.

कलम ts. *rice*, i. 19^a.

कलम्ब ts. *the Kadamba tree*, iii. 24^a.

कलस [ग] *a water-pot. thanakalasa, a breast like a water-pot*, ii. 24^b;
iii. 7^d. *thanakalasiṇi, a woman having such breasts*, ii. 23^b.

कलहंस ts. *a swan*, iii. 23^b.

कला ts. 1. *a small part; a digit of the moon*, i. 4^b; ii. 10^c, 46^a; iii. 25^d.
2. *any practical art*, ii. 27^c.

कलिभा [का] *a flower, bud*, ii. 27^a; iii. 1^a.

कलिङ्गसेणा [ना] *name of a woman*, iv. 9^a.

कलेवर ts. *body*, iv. 22^c.

कल्लोवदो [तो] *name of a woman*, iv. 9¹².

कल्लोलिणी [नी] *a river*, ii. 3^a.

कवण [न] *eating, swallowing*, i. 20^b.

कवलभ [त] *eaten, chewed*, iii. 2^b.

कवाल [पाल] *the skull*, iv. 19^b.

कविञ्जल [कपि] *name of the Viḍuṣaka*,
i. 20^a, 36^a, 43^a, 34¹; ii. 27¹, 29¹; iv. 20⁹.

कवोल [पोल] *the cheek*, i. 32^b; iii. 33^b.

कव्य [काव्य] *a poem, poetry, a Kāvya*,
i. 1^d, 8^b, 19^a, 7, 20^a, 6; ii. 4^c.

कप् *to rub, test, try*. *kaṣiadi*, i. 18¹⁸.

कस् + वि *to open, bloom*. *viasanti*, ii.
43^b.

कसवट्टिआ [कवणट्टिका] *a touch-stone*, i. 18¹⁸,
19⁷.

कसाभ [कषाय] *red, affected*, iv. 23^a.

कहं [कथम] *how*, iv. 1^a, 3^d. *kaham pi*
[kathamapi] *somehow, in any way*,
ii. 39^a; iii. 32^a. *Cp. कथं*.

कहि H. 3. 60. *where*, i. 35^b; ii. 42¹⁹.

43^a. *kahim pi, somewhere, any-where*, i. 24⁵, 25⁴.

काभ [य] *body*, iv. 14^a.

काण ts. *one-eyed*, i. 20⁷.

काणण [नन] *a forest, park*, ii. 22^b.

काम ts. *love, Cupid*, ii. 5^b; iv. 2³, 7^c.

कामं ts. *well, forsooth*, iii. 19³.

कामरूव [प] *Assam*, i. 14².

कामसेणा [ना] *name of a woman*, iv. 9^a.

कामिणी [नी] *a loving, beautiful woman*,
i. 33^a; ii. 43^b, 48^a; iii. 18^c; iv. 6^c.

कार ts. (*at the end of comp.*) *author*,
i. 8³.

कारण ts. *reason, cause*, ii. 27^d, 42¹⁴, 47¹;
iii. 1^d, 9^b.

कारामन्दिर ts. *a prison-house, jail*, iv. 9^a.

कारि- [रिन्] *doing, causing*, ii. 10^a.

काल ts. *time; death, the destroying god*,
i. 8³; ii. 6⁸, 28^d, 41⁹, 50³; iii. 4³;
iv. 2^b, 19^a.

काल ts. *black*, iv. 14^a, 18^b.

कालक्खरिअ [लान्हरिक] *a scholar*, i. 18¹.

कालन्तर [लान्तर] *opportunity*, i. 35^b.

काली ts. *a name of Durgā*, iv. 19^b.

काश + प्र *to appear, become manifest*.
paāsai, iii. 11^d.

क्रिआ [क्रिया] *performance, a religious rite*, i. 24^b.

किइ [कति] *work, composition*, i. 11^b.

किसुअ [सुक] *a tree, Butea frondosa, having red blossoms*, i. 16^c.

किंकोरी ts. *a female servant*, i. 36^b.

किङ्किणी ts. *a bell*, i. 20⁹; ii. 32^b, 34^b;
iv. 17^a.

किन्ति [कीर्ति] *fame*, ii. 35^b.

किन्तिम [कृत्रिम] *artificial*, ii. 28^a.

किम् *the interrogative pronoun. who, what, which; with vi, pi, it is indefinite, some one, a certain. The neuter kiṃ is used with instr. in the sense, what is the use of? kiṃ is used also as an interrogative particle. kiṃ ca, moreover, further.* ko, i. 4¹, 5^{a, b}, 16¹, 20¹, 28², 35^b; ii. 23^c, 27^c, 29^{12, 13}, 47¹; iii. 15^c. kā, i. 4⁸, 16¹, 20¹², 33^c, 34^{1, 3}; ii. 25^b, 27^d; iii. 1^b; iv. 9¹, 16^a, 19³⁰. kiṃ, i. 1^c, 4², 12¹, 16¹, 6^{b, 2}, 8¹, 11¹, 16², 18^{8, 10, 13, 16}, 19^{d, 6}, 20^{2, 4, 20}, 21^{3, 5}, 22^a, 23¹, 24⁴, 25¹, 28⁸, 34^c, 35^c; ii. 6¹⁶, 10^{c, 2, 6}, 11^{3, 4}, 16^b, 24⁴, 28^{a, d}, 29^{c, 4}, 41⁸, 42^{7, 12, 14, 15, 16, 17, 32}, 43¹¹, 47¹, 48²; iii. 1^{a, d}, 2¹, 8^{4, 5}, 9¹, 12^{1, 2}, 13^{a, b, c}, 14^{a, b, c}, 16^{a, b, c, 2}, 19^c, 20^{1, 15, 16, 17}, 34^{a, 3}; iv. 2^{4, 6}, 3¹, 4^c, 9¹⁴, 18^{8, 29}, 19^{15, 34, 46, 67}, 22^{b, 1, 2, 23}. kaṃ, ii. 11². keṇa, i. 10¹. kassa, i. 23^d, 27^c; ii. 32^d, 40^b, 42^a; iii. 8², 9^a; iv. 6^d. kie, iii. 9^a. ke ii. 42³⁰.

किरण ts. *a ray, beam*, ii. 29^d, 50^c; iii. 26^d.

किराट [°त] *a Kirāta; a dwarf*, iii. 34^a.

किं ts. *certainly, I think*, ii. 8^b.

किनकिन- *to sound, jubilate, laugh.* °lai, ii. 34^b.

किनम्व see क्रम.

किसल [°य] *a young and tender shoot*, ii. 42^a.

कीदिस [°दृश] *of what kind*, i. 20³⁶; ii. 42²⁸; iii. 3⁶, 9³; iv. 19³².

कीस H. 3. 68. *why*, ii. 42²⁶.

कुगाम [°याम] *a petty village or hamlet*, i. 18¹⁸.

कुङ्कुम ts. *saffron*, i. 13^c, 16^a; ii. 8^a, 12^a; iii. 14^b, 15^d, 20³.

कुच्च [कृच] *beard*, i. 20⁴⁰.

कुञ्ज [°ञ्ज] *humpbacked, crooked*, iii. 34⁸.

कुट्टिणी [°नी] ts. *a bawd*, i. 18^a, 34⁴.

कुडिल [°टिन] *crooked, curled*, ii. 20^a.

कुटुम्ब [°टुम्ब] *family, household, relationship*, i. 4¹², 34³¹.

कुण्डल ts. *an ear-ring*, ii. 18^a.

कुण्डलिभ [°त] *bowed, bent*, ii. 6^d.

कुन्त ts. *a lance*, iv. 9¹.

कुन्तल ts. *the hair of the head*, ii. 41^b.

कुन्तल ts. *name of a country*, i. 12^b, 34^a. *kuntali, a Kuntala woman*, i. 15^c.

कुन्दमाला ts. *name of a woman*, iv. 9¹⁰.

कुप *to be angry*. kuppadi, ii. 47^a. kuppa, i. 20^{6, 11}.

कुप्यासभ [कृपांसक] *a sort of bodice*, i. 13⁹.

कुमरी [°मारी] *a girl*, ii. 22^a; iii. 17^c.

कुमारत्तण [°त्व] *childhood, the age from 10 to 12*, iii. 16³.

कुम्भ ts. *a pitcher, water-pot, jar*, ii. 44^a.

कुम्भगड [°व्मागड] *a white gourd*, iv. 18^c.

कुम्भुम्भव [°म्भोद्भव] *an epithet of Agastya*, i. 17^a.

कुरङ्गच्छी [°ङ्गाक्षी] *a deer-eyed woman*, ii. 3².

कुरङ्गिआ [°का] *name of a woman, the confidential servant of Karpūra-mañjarī*, iii. 19²; iv. 20⁶.

कुरल ts. *a lock of hair*, i. 15^c.

कुर्यभ [°क] *a species of amaranth*, ii. 42¹, 43¹, 44¹, 45¹.

कुरुकुराभ- *to croon, grumble, growl.* °rā-
anto, iii. 2¹. °rāanti, i. 18¹⁵.

कुल *ts. family, herd, collection,* i. 11^a,
17^c, 19⁷; ii. 2^d, 44^d.

कुलमग [°मार्ग] *the doctrine and practices*
of left-hand Çāktas, i. 22^b.

कुल्ला [°न्या] *a river, stream,* ii. 10^d.

कुवलअ [°य] *the blue water-lily,* ii. 19^b,
38^b, 42^a.

कुसल [°शल] *skilful, clever,* i. 1^d.

कुसोलव [°शोलव] *an actor,* i. 4².

कुसुम *ts. a flower,* i. 4^a, 16^b; ii. 6^{19, 21}, 7^a,
21^a, 44^c, 45^b; iii. 1^d, 22^c, 24^a; iv.
18³⁶, 19⁴⁶, 21^b, 22^b.

कुसुमसर [°शर] *Cupid,* iii. 7^b; iv. 2^a.

कुसुमाअर [°कर] *the spring,* ii. 1⁵.

कुसुमाउह [°युध] *Cupid,* ii. 35^b.

कुहर *ts. a cavity,* ii. 30^b; iii. 20⁷.

कूर *ts. food, boiled rice,* i. 19^a.

कृ *to make, do, prepare. Caus., to cause*
to do. kunai, ii. 31^c; iv. 8^d. ka-
redi, i. 20³³; iv. 18³⁶. kunanti, i.
14^b; iv. 14^b, 15^b. karissam, ii.
10⁵, 43²; iv. 2⁴. kuṇa, iv. 20⁶.
karedu, iv. 20^{6, 10}. kunanto, ii.
50^a. kunantā, i. 15^c; iii. 28^c. ku-
nantānā, ii. 46^b. kāduṃ, ii. 6¹⁴.
kāṇa, ii. 8^a. kadua, ii. 8³; iii.
5²; iv. 9⁷, 18¹¹, 19¹⁷. kijjai, ii. 27^c;
iii. 15^c. kariadi, i. 20²⁶. kijjau,
iii. 1^a. kariadu, i. 20⁴⁰, 25¹; ii.
43¹⁰, 50⁶; iv. 19^{19, 60}, 21¹, 22¹. kaa,
iv. 17^a. kida, ii. 6¹⁵. kao, iii.
32^b. kido, ii. 9¹; iv. 18²². kaam,
ii. 47^b. kidam, i. 19⁶; ii. 6²⁴, 11^{3, 4},
47¹; iii. 30²; iv. 20². kae, ii. 10^d.

kide, ii. 42^{9, 10, 13}. kidao, iv. 9¹².
kaāi, ii. 19^a. karanijjam, i. 12².
kādavvā, i. 34³⁵. kādavvam, i.
24⁴; ii. 29³. kārio, ii. 15^b. kāri-
dam, iv. 18³⁰.

+अलम *to decorate.* °kiam, i. 33^a. °ki-
dā, ii. 24².

कृष्ट *to draw, drag away, bend.* kaḍ-
dhijjai, ii. 29^b. kaḍḍhia, i. 32^c.
kaḍḍhidāo, iii. 4³.

+आ *to draw, pull, snatch.* āaḍḍhia,
i. 29^b.

कृ *to spread, scatter.* kirai, iii. 20^b.
kirantā, iii. 28^b.

केअअ *fem. केअई [°तक] name of a plant,*
i. 29^b; ii. 7^a; iv. 21^b, 22^b.

केआरिआ [°दारिका] *a meadow,* iii. 20³.

केदई [°तकी] *name of a plant,* ii. 6^{19, 20, 21, 22}.

केलि *ts. play, sport, amorous sport,* i.
24^d, 26^c; iii. 20³, 23^b, 31^b; iv. 2⁶, 9¹¹.

केलिआर [°कार] *causing pastime,* i. 14².

केलिकाण्ण [°नन] *a pleasure-park,* ii. 22^b.

केलिभवण [°न] *a pleasure-house,* iv. 19^a.

केलिवदी [°ती] *name of a woman,* iv. 9¹².

केलिविमण [°न] *a pleasure-palace,* iv. 9¹⁸.

केलिसअण [°शयन] *a pleasure-couch,* iii.
27^c.

केलिसेज्जा [°शय्या] *the same,* iii. 3^a.

केवलं *ts. only,* i. 6^b, 24^c; ii. 28².

केस [°श] *hair,* i. 26^b.

केसर *ts. the filament of a flower, fibre;*
the Bakula tree, iii. 1^d, 24^a, 25^c.

कोअयड [°दण्ड] *a bow,* i. 16³; iii. 30^b.

कोइल [°किल] *the cuckoo,* i. 18^c; iii. 31^b.

कोउहल्ल [कोतुहल] *desire, curiosity,* ii.
38^a; iv. 18^a.

कोऊहल *the same*, ii. 49^a.

कोटि [°टि] *ten millions*, iii. 5^{b, 3}.

कोट्टु HD. 2. 33. *desire, curiosity*, ii. 37^b; iii. 3^c.

कोटुअघर [कांतुकण्टह] *a pleasure-house*, iv. 18¹².

कोमल *ts. tender, soft*, ii. 10^c; iii. 33^a.

कोल [को°] *belonging to the left-hand* Çāktas, i. 23^d.

कोलाहल *ts. a loud and confused noise*, iii. 34³.

कोस [°श] *membrum virile*, i. 20²⁸.

कुवु, हु, *after ā and anusvāra खु [खलु] indeed, methinks.* kkhu, i. 20⁴³; iv. 2^a. hu, i. 4⁶, 20³⁸, 34^{b, 17, 18}; ii. 42^{a, b}, 48^b; iii. 9^b; iv. 2^a, 18³⁸. khu, i. 5²; ii. 0⁵, 6⁶, 10²; iii. 3^d.

कम *intens. Caus., to cause to go.* cañkamio, ii. 18^b.

+ भति *to pass.* adikkanta, iv. 18¹¹.

+ आ *to attack, subdue.* akkanta, i. 14².

+ निस् *to go away, to leave.* pikka-mamha, iii. 22⁹.

क्री *to buy.* kiṇido, iii. 4⁵. kiṇidā, i. 34¹⁵.

+ वि *to sell.* vikkiṇiadi, i. 18¹⁸. vikkiṇidā, iii. 5³.

कम *to be tired out, exhausted.* kilam-māmi, iii. 19². kilammanti, iii. 20³. kilanto, iii. 8¹.

कथ *to boil.* kaḍhia, ii. 6^b. kaḍhida, iii. 20³.

क्ल+प्र *Caus., to wash, wipe away.* pakkhalido, iii. 3².

क्लिप *to throw, cast.* khivanti, iv. 13^a.

खभ [खत] *hurt, torn, broken; a wound*, i. 28^a; ii. 11^b.

खण [°हण] *a sword*, iv. 9¹¹.

खञ्ज *to limp, halt.* khañjia, i. 21^c.

खट्किआ HD. 2. 71. *a side-door, back-door*, iii. 20¹¹.

खटिआ [°टिका] *chalk*, iii. 33^a.

खण [क्षण] *an instant, moment*, ii. 3², 40³, 41⁶, 47^d; iv. 9^b, 18³².

खण्ड *to break, cut, crush.* khaṇḍi-sam, i. 20¹⁶. khaṇḍijjai, iv. 3^d. khaṇḍaantā, i. 15^b.

खण्ड *ts. a piece, part*, i. 23^c.

खण्डणा [°ना] *breaking, cutting, frustrating*, ii. 27^d; iv. 3^b.

खलखण्ड *a kind of cake? jest, joke? (K, kalikhaṇḍa apūpaviṣeṣaḥ, N, de-ṣyām khaḍikhaṇḍaṣabdaḥ kriḍā-vācakaḥ)*, i. 34¹⁵.

खाद् *to eat.* khajjae, i. 23^b.

खाम [क्षाम] *thin, emaciated*, ii. 6¹⁰.

खार [क्षार] *salt*, ii. 11^b.

खिख [°च] *afflicted, tired*, i. 20^a.

खिखद् *see क्षिप.*

खु *see कवु.*

खुट्टु H. 4. 116. *to fall short*, ii. 4^a.

खुर [क्षुर] *a razor*, iv. 3^d.

खेलद् *to play, move to and fro.* khelanti, iv. 11^b.

गभण [गगन] *the sky*, ii. 30^b, 47^d; iii. 20¹⁵.

गङ्गा *ts. the Ganges*, i. 4^a; iii. 3⁹.

गण *ts. a flock, multitude; certain demi-gods who are the attendants of Īiva*, i. 25^c, 33^a; ii. 28^c; iv. 19⁶⁵, 22^c.

गणण [°न] counting, ii. 37^b.

गणणा [°ना] regard. *kā g., what need we say of*, iii. 1^b.

गण्ठि [°न्यि] a knot, tie, i. 15^d, 20⁴³; iii. 9^{a, 3}; iv. 20¹².

गण्ठिवृक्ष [°न्यिपण] name of a fragrant shrub, according to *P = Tabernaemontana coronaria*, iii. 20³.

गण्ड ts. the cheek, i. 15^a, 16^a; ii. 37^a; iii. 34^b.

गण्डूस् [°घ] a mouthful, handful, iii. 20².

गत्त [°गत्त] a limb, body, ii. 27^b; iii. 22¹.

गन्ध ts. smell, odor, ii. 6¹⁹.

गन्धतेल्ल [°तेल] a fragrant oil, i. 13^a.

गन्धहरिण ts. the musk-deer, iii. 20³.

गण्ड [°भ] womb, belly, interior, i. 34¹⁷; iii. 3^{15, 18}, 4¹; iv. 21^b.

गण्डघर [°भग्न] inner apartment, iii. 22¹.

गम to go, pass. *gacchāmi*, iii. 3¹⁵, 34²; *gacchanti*, iv. 9^b. *gaccha*, i. 20^{33, 25}; ii. 42²³. *gacchamha*, iii. 22^a. *gamissam*, i. 34³⁸; ii. 50³; iv. 19^{37, 47}. *gamissāmo*, i. 36¹. *gao*, iii. 25^d. *gado*, iii. 3¹⁴, 5^a. *gaā*, i. 33^c. *gadā*, i. 18¹⁵, 20^{23, 25}; iv. 9^a, 19²². *gaam*, i. 35^b; iii. 3^{a, d}. *gadaṁ*, ii. 1³, 11²; iii. 4¹, 12³. *gadāe*, iv. 20³. *gae*, i. 14^a, 35^c. *gade*, iii. 3¹⁴, 8⁴; iv. 18³². *gadua*, iv. 18⁴, 19²⁴.

+ अनु to accompany. *aṇugaa*, iv. 11^b. *aṇugadā*, ii. 28².

+ अय to know, learn. *avagamia*, iii. 34^{5, 7}.

+ आ to come. *āacchasi*, ii. 42²³. *āacchadi*, ii. 41³; iii. 34⁷. *āaccha*, iii. 34⁵. *āacchadha*, iv. 19^{10, 57}.

āgamissam, i. 20³⁸; iv. 19¹⁸. *āga-missadi*, iv. 18³¹. *āgantavvam*, iv. 19³⁵. *āado*, iv. 19⁶⁰. *āadā*, ii. 6^{14, 17}, 42²; iv. 19¹⁷. *āgadam*, i. 18⁴; iii. 34⁷.

+ उद् to rise, ascend. *uggaa*, iii. 1^c.

+ निस् to come out, part. *niggacchadi*, iv. 19³. *niggaam*, iii. 20^c.

+ सम् to join, meet. *samgada*, iii. 3¹⁴.

गम ts. going away, iv. 7^d.

गमण [°न] going, motion, iii. 23^b.

गम्भीर ts. deep, solemn, i. 28².

गरल ts. poison, ii. 11^a.

गल् to drop, fall. *Caus., to pour out, filter, strain.* *galanti*, ii. 9^b. *gāliassa*, i. 19^c.

+ वि to vanish, disappear. *vialida*, ii. 6¹⁰.

गलिबद्धल्ल [°बलीवर्द] HD. 6. 91. a strong but lazy bull, i. 20²⁹.

गव्य [°व] pride, i. 19⁵.

गाढ ts. strong, vehement, intense, i. 19⁵, 20⁴³; ii. 45^a; iii. 20³; iv. 1^a.

गिम्ह [°ष्म] summer, ii. 41⁵; iv. 1^a, 4^c.

गिरा [°गिर्] speech, voice, words, ii. 29^c.

गिरि ts. a mountain, i. 20^a.

गिरिन्द [°रीन्द्र] the king of mountains, *Himavant, the father of Pārvatī*, i. 3^b.

गिरिस् [°श] Śiva, i. 3^b; iii. 29^a.

गिरिसुआ [°ता] Pārvatī, i. 4^d.

गोद् [°ति] song, singing, iv. 17^a.

गुण ts. quality, virtue; thread, string, cord, i. 10^b, 20⁴³, 33^a; ii. 2^b, 4^a, 26^b, 27^c, 28^c; iii. 8⁵; iv. 19⁶⁵, 22^c, 24^a.

गुत्य see गुम्फ.

गुम्फ to string, tie, arrange. gumphedi, i. 4^a. gumphantā, i. 15^d. guttha, iii. 2^a, 5^b.

गुरु ts. a teacher, spiritual preceptor, i. 5^b, 22^a; iv. 18^{12, 21, 25}.

गुह to hide. gūḍha, ii. 21^a.

+ उप to embrace. uvagudho, ii. 45^a.

गृ + समुद् to throw out, put forth. samuggirāi, ii. 45^b.

गेअ [°य] song, iii. 14^a.

गेज्झ [पाद्य] what can be grasped, i. 30^a; iii. 19^b.

गेरिका [गिरिका] red chalk, iii. 18^b.

गेहिणी [गृ°] wife, i. 11^a; iii. 15^a.

गे to sing. gāanta, i. 21^a.

गोअर [°चर] range of the organs of sense, grip, hold, influence, iv. 2^a, 20^b.

गोदू [°ष्टी] conversation, i. 20³⁶.

गोर [गौर] white, yellowish, iii. 34^b.

गोरअ the same, iii. 31^a.

गोरङ्ग [गौराङ्ग] fem. °ngī, having a pale-red body, i. 20^a.

गोरी [गौ°] Pūrvaṭī, i. 28^a; ii. 6²⁵; iv. 18¹¹.

गोवअ [°पक] a cow-herd, i. 21^a.

गह् to seize, take. genha, iv. 20¹³. ghet-tūna, i. 12³. genhia, iv. 19^{18, 39, 57}.

घट Caus., to join, accomplish, form. ghaḍeḥ, iii. 17^c. aghaḍia, i. 2^b.

+ उद Caus., to open. ugghāḍijjanti, i. 36^a.

+ सम to be united, joined. saṁghaḍaī, iii. 9^a. saṁghaḍide, i. 18⁸.

घट् to rub. ghaṭṭedi, i. 4^c.

घटण, °णा [घटन. °ना] forming, joining;

contact; coining, stamping, ii. 37^a, 41^a; iii. 10^a; iv. 9^a.

घण [°न] 1. compact, dense, strong. i. 13^c, 27^b, 29^d; ii. 6¹⁰, 12^a; iii. 20³; iv. 6^c, 8^a. 2. a cloud, iii. 4^a.

घणसार [घन°] camphor, ii. 21^a.

घणसारमञ्जरी [घन°] name of a woman, synonymous with Karpūramañjari, iv. 18^{12, 25}, 19⁴⁶, 20^{6, 16}.

घण्टा ts. a bell, ii. 31^b.

घम्म [°र्म] heat, warmth, ii. 6¹⁰; iii. 20³.

घर H. 2. 144. a house, i. 14^c, 18², 20⁴⁴; ii. 2^d; iv. 1^b, 18³.

घरट् ts. a grinding-stone, iii. 30^a.

घरिणी [गृहिणी] a wife, i. 19^c, 34¹¹; ii. 8^b; iii. 15^a; iv. 18²⁰.

घल् H. 4. 334. to throw, cast. ghal-lissam, i. 20³¹.

घुसिण [°सण] saffron, ii. 37^a.

घेतूण see गह्.

च see अ.

चअ [°य] collection, heap, mass, i. 26^b; ii. 50^c.

चउच्चिह [चतुर्विध] of four kind, fourfold, ii. 1^d.

चउस्सट्ठी [चतुःषष्टि] sixty-four, iii. 4^a.

चओर [चकोर] the Greek partridge (said to feed on moonbeams), i. 1^d.

चक्क [चक] a wheel, ii. 18^b, 23^c, 34^a.

चक्कल HD. 3. 20. round, ii. 34^a.

चक्कवट्ठि- [चक्रवर्तिन] an emperor, i. 12^a; iii. 15^a; iv. 18^{20, 22}, 23^c.

चक्कवाअ [चक्रवाक] ruddy goose, ii. 8^b, 50^c.

चक्काभार [चक्राकार] wheel-like, ii. 23^c; iii. 19^c.

चक्रुः [चक्रम] an eye, ii. 5^a.

चक्रम- [चक्र] क्रम.

चक्रमण [चङ्क्रम] going, walking, i. 27^d.

चङ्ग HD. 3. 1. beautiful, i. 31^b, 33^a; ii. 25^a, 28^a; iv. 13^b.

चङ्गल beauty, i. 14², 20³; iii. 9^c, 16².

चङ्गल- H. 1. 35; 2. 154. beauty, ii. 24^d, 26^c; iii. 6^a, 13^b.

चञ्चा [चर्चा] smearing, anointing, i. 20^a.

चञ्चल ts. trembling, tremulous, ii. 41^c.

चञ्चुर ts. waddling, iii. 23^a.

चट्टि-licking, cp. Marāṭhī cāṭanem, i. 20^{2a}.

चड् H. 4. 206. to rise, increase. caḍadi, iii. 16².

चण्ड ts. wild, impetuous, angry, i. 17^d, 23^a; ii. 10^b.

चण्डसु [चण्डांसु] the sun, i. 35^a.

चण्डवाल [°पाल] name of a king, i. 12^a.

चण्डसेण [°न] name of a king, iv. 18¹⁸.

चण्डिम- H. 2. 154. impetuosity, i. 16³.

चतुर्थी [चतुर्थी] the fourth day (e. g., of a lunar fortnight), ii. 6²³, 29⁵.

चतुर्दशी [चतुर्दशी] the fourteenth day of a lunar fortnight, iv. 18¹¹.

चतुर [चतुर] skilful, conversant with, i. 7¹.

चतुरत्न skill, loveliness, i. 20¹.

चतुस्सट्ठि [चतुःषट्ठि] sixty-four, iii. 4¹.

चन्द्र [चन्द्र] the moon, i. 32^b; ii. 5^b, 6¹⁰, 27^b, 29¹³, 19, 21, 43⁵; iii. 16^b, 24², 25^d, 26¹, 29^b, 30²; iv. 19⁶⁴.

चन्दन [°न] sandal, i. 14^b, 17^b, 20³; ii. 10^a, 11^a, 1; iii. 20^d, 28^b; iv. 5^c, 6^c, 8^a.

चन्दनलेहा [°नलेखा] name of a woman, iv. 9³.

चन्द्रिआ [चन्द्रिका] moonlight, iv. 19⁶⁴.

चम्प H. 4. 395. to compress, squeeze. campam (P translates pīḍitam), ii. 33^a.

चम्पअ [°क] name of a tree and its flowers, i. 14², 16^a, 34³⁹; ii. 42^b; iii. 1^a, 22^b, 30^b.

चम्पा ts. name of a town, Campā, i. 14².

चम्प- [चर्मन] skin, i. 23^c.

चम्पट्टि [चर्मपट्टि] a whip. cammatthiā-anto, looking like a whip, ii. 39^b.

चर्+सम् Caus., to communicate. sam-cārentā, ii. 2^c.

चरिअ [°त] acting, behaviour, acts, ii. 40^a.

चल् to stir, move; to get loose. calā, ii. 1^a. caliam, i. 27^d.

चल ts. tremulous, rolling, ii. 5^a; iv. 16^b.

चनण [°ण] a foot, i. 20¹⁴; ii. 13^a, 33^a, 42^a, 43^a.

चनण [°न] moving, shaking, i. 36^c.

चल्लि [चारी] the motion of the feet in the dance, iv. 12^b, 16^b.

चवल [°पल] unsteady, wavering, i. 15^a; ii. 49^a.

चसअ [°पक] a drinking-vessel, iv. 19^b.

चामर ts. a chowry, fan, ii. 31^a; iv. 9^a.

चासुण्डा ts. a terrific form of Durgā, iv. 18^{30, 38}, 19¹³.

चारि- [°रिन्] wandering, moving, iv. 2⁶.

चारु ts. lovely, i. 16³.

चाव [°प] a bow, ii. 6^d; iv. 14^a, 19⁶⁴.

चाहुभाग [वान] the Cāuhan family, i. 11^a.
चि + उद् to gather, arrange. uccinedi,
i. 4^a.

चिभ see चेभ.

चित ts. mind, heart, ii. 40^{b, 2}, 49^a; iii.
11^d, 12²; iv. 9^c, 20^c.

चित [त्र] 1. bright, variegated, spotted,
iv. 9¹². 2. a picture, i. 27^c, 30^d;
ii. 4^a.

चितभर [त्रकर] a painter, ii. 40^b.

चितभक्ति [चित्र] a painted wall, a wall-
picture, i. 36^a.

चितलेहा [चित्रलेखा] name of a woman,
iv. 9³.

चिता [त्र] the fourteenth lunar man-
sion, iii. 3¹⁴.

चिर long. cirām, for a long time, ii. 4^d.
cirāa, at last, iii. 23^b.

चिराभ- [य] to tarry. cirāadi, ii. 6².

चिहुर H. 1. 186. the hair of the head,
ii. 21^a.

चुम्ब to kiss. cumbia, i. 17^d.

चुम्बण [न] kissing, i. 2^a.

चूडामणि ts. a crest-jewel; best, excellent,
i. 5^b. ०ttaṇa [०tva], i. 20².

चूर्ण to crush. cūraissam, i. 20³⁰. cū-
riadu, i. 20²⁷.

चूलिआ [का] top-knot, iv. 2^a.

चेभ. चिभ. च्च H. 2. 184. restrictive or
strengthening particle; used with
tad (like tad eva) to mean 'the
same'; i. 8^a, 21^d; iii. 11^d, 19^d.

चेडिआ [टिका] a female slave or ser-
vant, i. 20^{20, 26}.

चेत्त [चित्र] a lunar month, March-April.
i. 17^d, 18^d.

चोरभ [क] a thief, robber. iii. 31^a.

चोन ts. name of a country, i. 15^b.

च्च see चेभ.

छडल्ल HD. 3. 24. clever, i. 1^c, 5^c; iii. 9^a.

छठुअ [षष्ठक] the sixth, iii. 18^d.

छडा [टा] mass, lustre, splendour, flash,
i. 29^a; ii. 32^a; iii. 20^a.

छत्त [त्र] a parasol, umbrella, ii. 29^d.

छद् + प्र to hide, conceal. pacchāanti,
i. 33^b.

छप्पअ [षट्पट] a bee, ii. 2^b.

छम्मुह [यमुख] a name of Kārttikeya, i. 3^a.

छम्मासिअ [षण्मासिक] weighing six māṣa,
ii. 17^a; iii. 20¹.

छल ts. deception, guise, semblance, ii.
35^a; iii. 32^b.

छल- to deceive, cheat. chaliḍā, ii. 29¹⁰.

छयि ts. color, splendour, shimmer, i. 29^b;
ii. 47^b, 50^c; iv. 5^a.

छाआ [या] reflection, light, ii. 6¹⁰; iii. 1^c.

छुर to cover, smear, envelop. churia,
iv. 5^a. churio, i. 29^d.

छुरण ts. smearing, anointing, iii. 28^a.

छुहा [क्षय] hunger, iii. 8^a.

छेअ [क] clever, ii. 26^c; iii. 6^b.

छेत्त [क्षेत्र] field, width, i. 30^c.

छोल्ल H. 4. 395. to cleanse, rub. chol-
lanti, i. 14^a.

ज see यद्.

जअ [य] conquest, triumph, iv. 20^a.

जअ- [जगत्] the world, iii. 12. 17^a.

जअण [यन] subduing, ii. 41^d.

जइ [यदि] if, ii. 47^a, 48^a; iii. 12^d, 15^c,
33^a; iv. 2¹, 3¹, 18^a.

जह- [जयिन] fem. °inI, *conquering, vanquishing*, ii. 41^b.

जकव [यत्त] *one of a class of demigods*, i. 25^c.

जह्म ts. *moving*, iv. 18^a.

जच्च [जात्य] *noble, well-born, genuine*, i. 14², 32^a; ii. 19^a, 25^b; iii. 1^b.

जज्जर [जजर] *old, decayed*, iv. 4^d.

जण [°न] *people, man; common people*, i. 4², 18^a, 21⁵, 34⁸; ii. 3^a, 6¹⁷, 28^b, 31^d, 40², 41^d, 47^d; iii. 12^c, 15^a, 27^d, 28^b; iv. 2^b, 2⁹, 9^a, 14^b, 24^a.

जणण [°नन] fem. °nI, *producing, causing; fem. a mother*, i. 26^d; iv. 9^d.

जता [यात्रा] *festival, procession*, ii. 44^d.

जदो [यत्तस] *from whence, from which time; because*, i. 4³, 12³, 9, 18¹⁸, 19⁷, 20⁷, 13, 31², 34^{31, 32}; ii. 6⁶, 42²³; iv. 1¹, 3², 20¹⁶, 22³.

जधा [यथा] *as, as follows*, i. 7², 8⁴, 13², 16⁴; ii. 26¹, 42³³; iv. 18⁷, 20. See जह.

जधिच्छं [यथे°] *at will*, i. 16³; iii. 3¹¹. Cp. जहिच्छं.

जन *to be produced, be, become, happen. Caus., to produce*. jāo, i. 29^d; ii. 50^d. jāā, i. 20^d, 35^c; ii. 1^d, 3^d; iii. 28^d. jāām, i. 16^a. jāde, ii. 42²¹. jānia, i. 2^a; ii. 19^a, 32^c.

+ सम *to grow, become*. samjāā, iii. 25^b; iv. 23^c.

जन्त [यन्त्र] *an instrument, machine*, iv. 13^a. °jjala, *an artificial stream of water, showerbath*, iv. 10^b. °dhārā, *the same*, iii. 20^c.

जम्भिअ [जम्भित] *speech, murmur*, ii. 2^b.

जर [ज्वर] *fever*, ii. 42⁵.

जरठ [°ठ] *hard, solid*, iv. 2^b. jaradhāa-māṇa, *growing old, ripe, matured*, ii. 1⁵.

जल ts. *water*, i. 4^a; ii. 11^c, 24^c, 30^b; iii. 3^{17, 18}, 20^c.

जलज्जलि [जला°] *a libation of water presented to the manes of a deceased person*, ii. 5^d, 42²¹.

जलहर [°धर] *a cloud*, iii. 3¹¹, 28^d.

जल्प् *to speak, talk*. jampanta, iii. 27^c.

जवण्णिअन्तर [°निकान्तर] *the tiring-room*, i. 12³.

जह [यथा] *as, that*, i. 34^{a, b, c}; ii. 44^d; iv. 20^b. jahā, *the same*, i. 34^d. See जधा.

जहिं [यत्र] H. 3. 60. *where*, i. 20^{23, 25, 26, 33}.

जहिच्छं [यथे°] *at will*, ii. 22^a. See जधिच्छं.

जामिणी [यामिनी] *night*, ii. 29^d, 41⁵; iv. 4^c.

जाव [यावत्] *as far as, till, in the meantime*, ii. 41⁶; iii. 34⁹.

जि *to conquer, surpass, curb, restrain, be victorious*. jaaī, i. 4^d; iii. 18^d, 30^b; iv. 19^b. jaa, i. 14². jaadu, ii. 6¹²; iv. 9¹⁶, 18⁶. jia, iii. 4^a. jido, iii. 2¹.

+ निस *to conquer*. nijjida, i. 14².

+ विनिस *to conquer, defeat*. viñijjia, i. 13^d.

जीव् *to live*. jivadhā, i. 20⁴¹.

जीव ts. *life, soul*, i. 35^a.

जीविअ [°त] *life*, ii. 9^d.

जीहा [जिह्वा] *tongue*, ii. 47⁵.

जुअ [युग] *a pair, couple*, i. 26^a; ii. 13^a, 18^a, 33^a, 37^a.

जुअ- [युवन] *young*, ii. 41^d.

जुअल [युगल] *a pair, couple*, i. 20³¹; ii. 6²⁴, 7^b, 13^b, 16^a.

नुभलअ [युगलक] *the same*, ii. 14^a.

जुम्हा [युद्ध] *see मल्लजुम्हा*.

जुम्हा [जोर्ण] *old, wasted, decayed*, ii. 29¹¹; iii. 28^c.

जुहिदुर [युधिष्ठिर] *name of the eldest Pāṇḍava prince. His eldest brother, the son of Kuntī, was Karna, which word means also ear*, i. 20¹⁵.

जेदु [जेष्ठ] *eldest*, i. 20¹⁵, 34³⁵; ii. 10^{2, 4}.

जेतिअ H. 2. 157. *so much as*, i. 7^b.

जेव [एव] H. 4. 280. *a particle used to strengthen the sense, just, quite. If anusvāra or ā, i, ū precedes, we find the form jeva; otherwise, jjeva. jeva, i. 5⁷, 7¹, 16⁴, 20^{1, 6, 20}, 34³⁴; ii. 6²⁵, 24³; iii. 22⁶, 34⁷; iv. 19⁵⁰. jjeva, i. 8³, 20³⁴; ii. 12⁹, 9¹, 45¹; iii. 22⁹, 34⁹; iv. 19^{6, 24, 60}.*

जोइणी [योगिनी] *a witch, sorceress*, iv. 17^b.

जोइसर [योगेश्वर] *a sorcerer*, i. 26^d, 28⁵; iv. 18¹², 19¹⁵.

जोग [योग्य] *fit, appropriate*, i. 19²; ii. 5^d, 23^a; iv. 2^a.

जोगहा [ज्योत्स्ना] *moonlight*, i. 1^d, 4^c, 29^c; ii. 11^a, 30^b; iii. 7^a, 25^b, 28^b.

जोखण [यौवन] *youth*, iii. 17^b, 18^c.

ज्ञा *to know. jāṇāsi, i. 18^{1c}; ii. 42^{16, 17}, 47^{1, 2}. jāṇāi, i. 35^b. jāṇādi, i. 32²; iii. 34². jāṇimo, iii. 12^d. jāṇanti, ii. 49². jāṇa, i. 34¹; ii. 43¹². jāṇe, i. 22^a; iii. 3^{a, 7, 15}, 15^c. jāṇiadi, i. 28².*

+आ *to order, command. āṇavedi, i. 19⁸, 34³⁶. āṇavedu, i. 4¹⁵.*

+वि *to communicate. speak, tell. vinṇavedi, iv. 9¹⁷, 18⁷. vinṇavedum, iv. 9¹⁴, 18²⁴. vinṇaviadi, ii. 28¹; iv. 18¹⁰, 19¹⁷. vinṇatto, iv. 18¹². vinṇattam, iv. 18¹⁵. vinṇavidam, iv. 18⁴.*

ज्वल् *to burn, be hot. jalai, ii. 11^c; iii. 20^c.*

+उद् *Caus., to make illustrious. ujjaledi, i. 19⁷.*

झणझण *ts. a jingling sound*, iv. 17^a.

झणझण- *to sound, jingle. *panta, ii. 32^a.*

झत्ति [झटिति] *quickly, suddenly, at once*, i. 20^d, 36^b; ii. 38^a; iii. 3^c. Cp. तहत्ति.

झर् + प्र H. 4. 173. *Caus., to cause to drop, ooze. pajjharāvedi, iv. 18³⁶.*

झाण [ध्यान] *meditation, contemplation*, i. 22^a, 24^b, 34²⁷; ii. 4^d; iv. 19⁵⁵.

टप्पर HD. 4. 2. *gaping, large, uneven*, i. 20⁴⁰.

टिङ्गिद HD. 4. 3. *adorned with a tilaka or mark made with sandal wood or unguents*, ii. 11⁵.

देण्टा 1. *a scar, see bhamaraṭeṇṭā. 2. HD. 4. 3. a gambling-place. ṭeṇṭakarālā, terrible in the gambling-places or a Durgā of the gambling-places (K, urahkinopalakṣitacandikā), i. 18⁸, 20²⁸.*

टङ्कुर *ts. a lord, chief*, iii. 8¹.

ठाण [स्थान] *place; tone, modulation*, i. 4, 20^c; ii. 1^a; iv. 19^{a, 24}.

डम्बन्त *see* दम्.

डम्ब + वि *to cheat, deceive, mock*. vi-dambedi, iii. 8¹.

डम्बर *ts. mass, show, pomp, empty noise*, i. 2^a; iii. 12^a, 13^b.

डिम्भ *ts. a young child*, i. 30^a.

डो + उद् *to fly up*. uddino, iv. 2¹¹.

ढिल्ल [मिथिल] *loose, relaxed, careless*, i. 13^c; iii. 3^c.

ण [न] *not*, i. 6^b, 8¹, 13^{a, b}, 18^{16, 18}, 20^{4, 7, 8, 9, 14, 20, 38}, 22^a, 25^d, 27^c, 30^d, 34^{a, b, c, 17, 18}; ii. 1^a, 4^{a, d}, 6^b, 8^d, 10⁵, 16^b, 24⁴, 26^d, 28^{d, 2}, 32^d, 40^b, 42^{16, 17, 23}, 47^{1, 3}, 49²; iii. 8^a, 9^b, 14^c, 15^b, 16^d, 20^d, 22^b, 34^a; iv. 2^{1, 10}, 3^d, 9^c, 18³⁶, 19^{2, 9}, 20³.

णभण [नयन] *eye*, i. 20¹⁶, 34^c; ii. 6^a, 19^a, 21^{a, b}, 38^a, 40², 42^a; iii. 20¹⁷; iv. 20^b.

णभर [नगर] *a town*, i. 25⁵; ii. 30^a; iii. 5².

णभरी [नगरी] *the same*, ii. 3^b.

णं H. 4. 283. *surely (as used half questioningly)*, i. 29^c, 34²⁰; ii. 47².

णरुयत्त [नक्षत्र] *a lunar mansion*, i. 20^{16, 31}; iii. 3¹⁴.

णच्चण [नर्तन] *dancing*, iv. 17^b.

णच्चणी [नर्तनी] *a female dancer*, i. 16³; iv. 11^a.

णच्चिद [नर्तित] *dancing*, iii. 22³.

णट्ट [नृत्य] *dancing, acting*, i. 4^{2, 16}; ii. 15^b; iii. 14^a.

णट्टावअ [नर्तापक] *causing to dance, move, shake*, i. 16³, 17^c.

णट् + वि H. 4. 150. *to confuse, mystify, delude*. vinadida, iv. 19⁵³.

णडी [नटी] *an actress, courtesan*, ii. 28^a.

णन्दिउड्डु [नन्दिवृद्ध] *name of a poet*, i. 20²⁰.

णन्दिणी [नन्दिनो] *a daughter*, i. 12⁸.

णरवड [नरपति] *a king*, ii. 35^b.

णरिन्द [नरेन्द्र] *the same*, i. 12^a.

णलिण [नलिन] *a lotus flower*, i. 27^a.

णलिणी [नलिनी] *a lotus plant, a pond abounding in lotuses*, i. 35^d; iii. 19².

णव [नव] *new*, i. 32^a; ii. 2^c, 19^b, 41^a, 42^b, 44^a; iii. 1^c, 4^b, 24^a, 25^b, 30^b; iv. 7^c, 9^a, 22^a.

णह- [नभस्] *the sky*, iii. 7^a, 29^a. na-haddhe [nabho'rdhe] *in the midst of the sky*, i. 25^b.

णहअल [नभस्तल] *the sky*, iii. 26^d.

णाअलआ [नागलता] *Piper betle*, iv. 5^a.

णाडिआ [नाटिका] *a short or light domestic comedy in four acts, such as the Ratnāvalī*, i. 6^a.

णाणा [नाना] *manifold, various*, ii. 3^b.

णाम [नाम] *name; by name; indeed*, i. 25⁵, 34^{a, 11}; ii. 26^a; iii. 1^b, 5²; iv. 9¹⁴, 18¹⁸.

णामन्तर [नामा^०] *another name*, iv. 20¹⁶.

णामहेअ [नामधेय] *name*, i. 20^{15, 16, 31}; iii. 3¹⁸; iv. 9^{a, 9, 10, 11, 12}.

णाराअ [नाराच] *an iron staff on the goldsmith's scales*, i. 20¹³.

णारिङ्ग [नारङ्ग] *an orange*, ii. 50^d.

णाल [नाल] *a lotus-stalk*, ii. 16^a.

णावा [ना] *a ship*, iv. 20³.

शास [न्यास] *a deposit, pledge of love*, i. 3^a.

शाह [नाथ] *lord, husband*, i. 35^c.

शाहि [नाभि] *the navel*, i. 34^b; ii. 24^a.

शाअ [निज] *own, one's own*, i. 19^a, 20¹⁴, 33^a, 34³⁶; ii. 28^b, 43^b; iii. 20¹⁶, 32^b; iv. 19¹⁷.

शाअंसण HD. 4. 38. *a garment, cloth*, iii. 15^d.

शाअडिअ [निकटिक] *near, at hand*, ii. 41⁸.

शाअत्य *see वस + नि*.

शाअम्ब [नित] *the buttocks, the circumference of the hips*, ii. 1^a, 15^a, 24^b; iii. 19^c.

शाअम्बिया [नितम्बिनी] *a woman with large and handsome hips*, ii. 26^b; iii. 13^c.

शाअर [निकर] *a multitude, collection*, ii. 17^b, 45^b.

शाउण [निपुण] *clever, skilful, careful*, ii. 40^b; iv. 3¹.

शाइ H. 4. 181; 3. 56. *to see*, i. 34^b.

शाओअ [नियोग] *injunction, command*, ii. 28².

शाकलङ्क [निष्क] *stainless*, i. 10^b.

शाच्च [नित्य] *continual, perpetual, constant; always*, i. 2^b, 33^d; ii. 10^d, 46^b; iv. 22^d.

शाडाल [ललाट] H. 1. 47, 257. *the forehead*, ii. 20^a.

शातल [निस्तल] *round, globular*, iii. 4^b.

शादाह [निदाघ] *heat, summer*, iv. 3^c, 5^d, 6^d.

शाहा [निद्रा] *sleep*, ii. 50^a; iii. 3^d.

शान्दणज्ज [निन्दनीय] *worthy of blame*, i. 20⁷.

शाण्ड HD. 4. 31. *abundant, exceeding; very much*, i. 17^c. Cp. *Marathi* nipata or nippata.

शावन्धण [निवन्धन] *causing*, iii. 24².

शाअर [निभर] *vehement(ly), exceedingly; close; full of*; ii. 44^b; iii. 7^{a, c}; iv. 19¹⁶.

शाअरराअ [निभरराज] *another name of Mahendrapāla*, i. 9^a.

शामित [नि] *cause, motive; at the end of a compound, in order to, for the sake of*, i. 12^a, 34³⁸; ii. 42¹²; iii. 16^c; iv. 9³, 18¹².

शाम्मवण [निर्माण] cp. H. 4. 19. *building, forming*, iii. 17^b.

शाअकर [निरक्षर] *without letters, illiterate*, i. 20¹³.

शान्तर [नि] *uninterrupted*, iv. 8^b.

शाअरिक्कणज्ज [निरोद्धणीय] *what can be seen*, ii. 47^d.

शाअरिक्कवअ [निरोद्धित] *look*, ii. 6^c.

शान्लकवण [निर्लक्ष्य] *undistinguished, unimportant*, i. 18⁶.

शावडिअ *see पत् + नि*.

शावण [नि] *preventing, warding off*, iii. 8^b.

शाविड [निविड] *close, compact*, ii. 24^c.

शावेदअ [निवेदक] *telling, indicating*, ii. 8³.

शावेस [निवेश] *entrance; expanse, contour*, i. 36^a; iii. 7^d, 21^b.

शाव्यड् H. 4. 62. *to become clear*. niv-vaḍadi, i. 19⁷.

शाव्विअ [निर्विअ] *without hindrance*, iv. 19⁵⁵.

शासण [निसर्ग] *nature*, i. 31^b; ii. 25^a.

शिसा [निशा] *night; by night*, ii. 9^a; iv. 3^a.

शिसाभर [निशाचर] fem. °rī, a fiend, Rā-
kṣasa, iv. 15^b.

शिशु [निम] like, similar, i. 32^a.

शिशु see धा + नि.

शिशुवण [निधुवन] coitus, iii. 7^c, 28^c, 29^b;
iv. 4^c.

शोरन्ध [नोरन्ध] without interstices, close,
iv. 9⁷.

शोल [नो°] black, ii. 14^a.

शोलकण्ठ [नो°] a name of Śiva, iii. 20¹⁶.

शोसन्द [निःस्यन्द] flowing, streaming, iii.
31¹.

शोसास [निश्वास] a sighing, sigh, i. 20^c;
ii. 10^a; iii. 20³.

शु [नु] an interrogative particle, iii. 8⁴,
19^c; iv. 1^a, 2¹.

शृणं [नूनम्] certainly, iii. 17^a, 32^a. nū-
ṇa, iv. 21^c.

शेउर [नूपुर] an anklet, i. 20³⁰; ii. 32^a, 33^b,
47^a; iii. 13^a, 18^a; iv. 17^b.

शेन [नेत्र] eye, i. 30^c, 32^a; ii. 3^c, 46^c.

शेदं [नु + एतद्] H. 4. 279. that. A form
used only after anusvāra, i. 18¹²;
iii. 16¹; iv. 18³⁵, 19¹⁵.

शेवच्छ [नेपथ्य] decoration, attire, dress,
i. 33^b, 34¹⁸; ii. 26^b, 27^c, 28^d; iv.
20¹.

शेह [स्नेह] affection, love, i. 15^d.

शो see अहम्.

शो [नो] not, i. 13^a, 22^a, 23^d, 30^b; iii. 22^a;
iv. 23^a.

शोल्ल + प्र H. 4. 143. to toss. paṇollia,
ii. 14^b, 36^a.

शहाण [स्नान] bathing, bath, i. 26^c, 28^a,
30¹; ii. 24^c.

तभो [तत्तम्] thence, thereafter, then, iii.
4^a; iv. 3^d. Cp. तदो.

तंस [त्र्यश्च] triangular, oblique. ii. 1^d, 6^c.

तद् Caus., to beat. tāḍiumana- [tāḍi-
tumanas] having the intention to
beat, iii. 3^b.

तड [°ट] a shore, bank, iv. 20³.

तदति [तददिति] quickly, at once, i. 20¹⁶, 16[;]
iii. 3^b, 20¹. Cp. झति.

तणु [°नु] body, i. 33^b; ii. 8^a, 24^d. °laā
[latā] body, ii. 1^d, 9^d, 11^c. °llaā,
the same, i. 28^b.

तत्य [°त्र] there, here, ii. 27^d; iii. 9^b.

तत्यभोदो [तत्रभवतो] her honor, a respect-
ful title, iii. 22¹.

तद this, that, he, she, it. sa, iv. 3^d.
so, i. 5³, 6^a, 10^a, 19⁷, 21⁵; ii. 1²,
28^a, °, 46^d; iii. 3¹⁴, 17, 4¹, 9³, 10¹, 12^b.
sā, i. 1^c, 8^b, 11^b, 19⁷, 34¹³; ii. 4^a, 11^d,
14^a, 29^d, 42³³; iii. 5^b, °, 6^b; iv. 1^b, 9^c,
18²⁰, 21, 38, 19¹⁰. tam, i. 13^d, 19⁷,
20²⁷, 29, 25^a, d, °, 26^c, 29^c; ii. 8^c, 9¹,
27^c, 28^b, 29², 4, 8, 41¹, 2, 43¹, 11, 46^d;
iii. 3^d, °, 5², 8^a, 9^d, 12^d, 13^c, 16^c; iv.
9⁷, 18²⁷, 19⁵⁰, 55, 57. tad as first part
of a compound in takkajja [tatkā-
rya], ii. 28⁴; takkāla [tatkāla], i.
8³; takkhaṇa [tatkṣaṇa], iv. 18³²;
taggada [tadgata], ii. 1³, 11²; iv.
9², 18³²; tabbhata [tadbhartr],
ii. 8^b. teṇa, i. 7¹, 8¹, 20²⁷, 21^d, 8[;];
ii. 28^b, 4, 29^c; iii. 4^a, 6^b, 17¹; iv.
18¹³, 17. teṇam, iii. 5^a. tassa, i.
4¹⁹, 25^b, 34¹¹; ii. 6²³; iii. 3¹⁵, 8^b;
iv. 18¹⁹, 20^c. tīe, ii. 6^a, 10^c, 15^a,
19^a. tīa, ii. 1^d, 5^a, 9^c, 17^a, 23^a, b;

iii. 2^c, 3^d. tāe, ii. 6^{15, 25}, 28³, 40⁵.
 tissā, ii. 11³, 12^a, 23^d, 29^a; iii. 1^c,
 8⁵. tassim, ii. 28^d; iii. 16². te, i.
 8^a, 19^{b, d}, 20^c; ii. 5^{b, d}; iii. 24^b; iv. 9^c,
 21^d. tāo, ii. 1²; iii. 4³; iv. 13^b. taim,
 ii. 8²; iii. 22^c. tehim, i. 34¹⁵; ii.
 42³². tāpa, iii. 15^b. tāpā, iv. 9^b.
 tāpam, i. 31^a, 33^d; ii. 43^b; iii. 3¹³,
 4¹, 11^d; iv. 9^{d, 12}.
 तदो [तत्स] *thence, therefore, thereafter,*
then, i. 18¹; iii. 3^{1, 11, 14, 17, 19},
 4^{1, 2, 3, 7, 8, 10}, 5^{1, 2, 4, 5}; iv. 9¹, 18^{15, 21, 23}.
 Cp. तओ.
 तथा [°था] *so, thus.* tadhā vi, *even then,*
still, yet, i. 16⁵, 20¹⁰; ii. 29²; iii.
 18¹; iv. 19⁶⁶, 23¹. Cp. तह.
 तन्त [°न्त्र] *a certain kind of religious*
treatises; chief remedy or charm,
 i. 22^a; iii. 18^c; iv. 7^d.
 तप *Caus., to burn.* tāvei, ii. 42^b.
 तमाल ts. *name of a tree*, ii. 43^{3, 12}.
 तम्बवसी [तामपर्णी] *name of a river*, i.
 17^d; iii. 3¹⁴.
 तम्बोल [ताम्बूल] *the leaf of piper betle,*
 iv. 9¹⁰.
 तरङ्ग ts. *a wave, unsteady motion*, i. 18^a,
 28^a; ii. 1^b, 6^b.
 तरङ्गवती [°ती] *a woman's name*, iv. 9¹².
 तरङ्गि- [°ङ्गिन] *waving, tremulous*, iv. 6^a.
 तरट्टी *a bold young woman*, i. 16¹; ii. 4¹.
 तरल ts. *trembling, sparkling, unsteady,*
 ii. 30^d, 46^a; iii. 16^a.
 तरलण *waving, shaking*, i. 15^c.
 तरलि- [°लिन] *shaking*, i. 17^a.
 तरु ts. *a tree*, i. 20³⁷; ii. 42²⁹, 43¹³, 45^a,
 47^a, 49¹; iv. 18^{30, 38}.

तरुण ts. *fem. °ni, young, a young man*
or girl, i. 30^c; ii. 4¹, 31^b, 45^a.
 तरुणिस- H. 2. 154. *youth*, iii. 19^c.
 तर्क *to suppose, guess, reason.* takke-
 mi, ii. 29¹¹; iv. 18³⁴. takktiadi, i.
 28¹.
 तनिण [°न] *thin, small, little*, iv. 3^a,
 10^a.
 तवण [°पण] *burning*, ii. 11^b.
 तमर [Marathi तमर] *a kind of coarse*
silk, i. 20¹.
 तह [°था] *so, thus, and also; taha vi,*
even then, still, yet, i. 1^c, 9^a; ii.
 42^b, 44^c, 48^b; iii. 6^a; iv. 3^{a, b}, 20^b.
 tahā, i. 13^b, 34^{a, b, c, d}; iii. 20^c. Cp.
 तथा.
 तहि H. 3. 60. *there*, i. 20^{23, 25}, 25⁶; ii.
 0¹, 29¹, 42^{28, 29}; iii. 3¹⁷, 5¹, 9^a; iv.
 18¹¹, 19⁷.
 ता [तात्] *therefore, then*, i. 4¹², 6³, 8¹, 10¹,
 12¹, 16³, 18^{14, 17}, 19^{3, 6}, 20^{2, 4, 30, 39, 34},
 25¹, 28¹, 30¹, 34²; ii. 1¹, 10¹, 11¹,
 12^b, 13^b, 14^b, 15^b, 16^b, 17^b, 18^b, 19^b,
 20^b, 21^b, 22^b, 24¹, 29^{1, 11, 12}, 40¹, 41¹,
 42^{11, 14, 25, 26, 32}, 43^{1, 2}; iii. 2¹, 3^{a, 12},
 12², 20^{1, 4, 5}, 22^{3, 4}, 26², 33², 34^{1, 2},
 iv. 2¹, 18¹, 19^{1, 12, 37, 47}, 20^{1, 17}.
 ताडङ्ग [ताट°] *an ear-ring*, ii. 37^a.
 ताडण [°न] *beating*, i. 2^b; ii. 47^a.
 ताडिउमणा *see तड़*.
 तार ts. *loud, shrill, radiant, clear, shin-*
ing, ii. 21^a, 35^a; iii. 2^a; iv. 17^b.
 तारभा [°का] *a star*, ii. 17^b.
 तारा ts. *the pupil of the eye*, iii. 19^a.
 तारामेनी [°मेनी] *unselfish friendship*, ii.
 28¹.

तारिस [०दृश] such, iv. 22^c.
 तारुष्य [०यय] youth, i. 18^b, 20^d; iii. 16².
 तारुष्यम् the same, ii. 48^b.
 ताल ts. clapping hands, beating time, time (in music), iv. 11^b, 12^b, 17^a.
 तालवेष्ट [०यन्त] a fan, iii. 20^b.
 ताव [०प] heat, glow, pain, ii. 29^a, iv. 21¹, 2², 7^d.
 तासि- [त्रासिन्] fem. tāsinī, terrifying, alarming, ii. 29^c.
 ति, ति [इति] a particle used to report the very words spoken by some one. The form ti occurs only after anusvāra. tti, i. 6^a, 20⁴, 20⁵, 34¹, 15⁵; ii. 8^b, 29²¹, 39^a, 45^b; iii. 32^a; iv. 9⁸, 9¹⁰, 11¹², 18⁷, 19²⁰, 19³⁵, 20¹⁶.
 ti, i. 6², 28^a, 34³; ii. 29¹¹; iii. 9¹, 2²; iv. 2^a, 9¹, 18¹⁶, 23³⁴.
 तिकण्ड [त्रिकाण्ड] having three joints, consisting of three parts, iv. 14^a.
 तिक्व [तोक्ष] sharp, strong, severe, hot, i. 29^a; ii. 3^d, 5^a, 46^a.
 तिस्त्रि [त्रि] three, i. 4⁹; ii. 42²⁹.
 तिमिर ts. darkness, iii. 25^a.
 तिमिस [०ष] a certain plant, Benincasa cerifera, iii. 24^a; iv. 21^a, 22^a.
 तिरिच्छि [तिर्यक्] H. 2. 143. obliquely, ii. 1^b.
 तिल ts. the seed of the sesamum plant, iii. 15^b. ०jala, water with sesamum seed, offered to the dead as a libation, ii. 5^d. ०antaram, so much as a sesamum seed, ii. 1^a.
 तिलञ्ज [०क] a certain tree, Clerodendrum phlomoides, ii. 42³¹, 43^a, 45², 46^c.
 तिलोभण [त्रिलोचन] an epithet of Śiva,

who has on his head the half moon, ardhaçandra, which word means also a clenched fist, i. 20²⁷.
 तिषलि [त्रि०] the three folds of skin above the navel of a woman, i. 30^a; ii. 24^a; iii. 19^b.
 तिष्व [तीव] acute, hot, warm, ii. 50^b.
 तिहाञ्ज [त्रिभाग] the third part (of the eye, used in the side-long look of women), ii. 5^a, 8^d.
 तिहुवण [त्रिभुवन] the three worlds, i. 10^a; ii. 10¹.
 तुङ्गिम्- H. 2. 154. height, elevation, i. 34^b; iii. 6^a.
 तुद् see तुष.
 तुग्दिह [तूष्णीक] HD. 5. 15. quiet, silent, iv. 20⁴.
 तुन्दिल ts. having a protuberant belly, corpulent, i. 20⁷.
 तुम् see त्वम्.
 तुम्हारिस [त्वादृश] similar to you, iv. 21¹⁰.
 तुङ्ग, ०म ts. a horse, i. 18¹³, 21^c.
 तुग्दिपदं [त्वरित०] quickly, iv. 19²⁴.
 तुलण [०न] weighing, i. 20¹⁴.
 तुला ts. a balance, scales; resemblance, i. 20¹³, 14¹⁴; iii. 31^b.
 तुल्ल [०ल्य] like, ii. 10^d.
 तुष to be pleased. Caus., to please, satisfy. tuṭṭha, i. 36^d. tuṭṭhena, iii. 20¹⁶. tosidā, ii. 11⁵.
 तुमार [०षार] frost, ice, snow, i. 14^a.
 तुहिणकर [तुहिन०] the moon, i. 4^b.
 तृ + अव to descend. Caus., to bring down. oḍiṇṇo, iii. 20¹⁵. oḍiṇṇā, ii. 40². avaiṇṇam, i. 25^a. avadāriadu, i. 25².

तृ + वि to give, bestow. viṇṇa, iii. 11^c.
+ समुद् to put away. samuttarida, i.
30¹.

तेत्तिअ H. 2. 157. so much, i. 7^b.

तेल्ल [तेल] oil, iv. 5^b.

तोअ [°य] water, iii. 3³.

तोणोर [तू°] H. 1. 124. a quiver, ii. 16^b.

तोरण ts. an arched doorway, i. 17^a.

त्ति see ति.

°त्य [°स्य] staying, abiding, ii. 50^d.

तुद् to fall asunder, be parted. tuṭṭai.
ii. 4^d. tuḍida, broken, ruined,
i. 18⁸.

त्वम् thou, you. tumam, i. 16¹, 19^{3, 5},
20^{10, 13, 25, 29}, 34^{1, 20, 30}; ii. 6⁶, 11¹,
24³, 32¹, 42¹⁷, 47²; iii. 2¹, 22^d, 34^a;
iv. 20⁶. tae, i. 18⁶; iii. 30²; iv. 20².
tujjha, i. 16¹, 20⁸, 34²⁵; iii. 21^b, 24^b;
iv. 22^c, 23^d. tuha, i. 20^{15, 16, 30}; ii.
7^a, 9^c, 10^{d, 2}, 42²⁰; iii. 8^b, 32^a; iv.
11^b, 21^c. de, i. 14², 18⁴, 19², 20^{6, 7, 27},
32⁴; ii. 48¹; iii. 20⁴, 33^a, 34^b; iv.
2⁴, 9⁵, 18²⁹, 19³², 22¹. tumhe, i.
20⁴¹; iv. 18⁷. tumhehim, i. 20¹².
tumhāhimto, ii. 29¹². tumhānam,
i. 18¹, 20⁴¹. vo, i. 3^b.

थक् H. 4. 16. to stay, cease. thakkantu,
iii. 20⁸.

थण [स्तन] the female breast, i. 2^b, 18^b,
27^b; ii. 1^c, 23^b, 24^b, 29^a, 33^a, 44^a,
49^b; iii. 6^a, 7^d, 21^a; iv. 6^c.

थणअ the same, ii. 27^a.

थणिल्ल H. 2. 159. having breasts, iii. 19^b.

थल [स्य°] raised or rounded surface,
i. 27^b.

थली [स्य°] the same, ii. 1^a.

थवअ [स्तवक] a bunch, cluster of blos-
soms, ii. 47^c.

थूल [स्य°] large, great, iii. 31⁷.

थोअ [स्तोक] little, small; a little, i. 16^b;
ii. 1^b, 11¹.

थोर H. 1. 124, 255. large; great, big,
ii. 27^a, 44^a; iii. 6^a, 19^b.

दइअ [°यित] lover, husband, i. 24^c. Fem.
°ā, wife, iii. 6^b. daidā, wife, i.
28⁸.

दंसण [दर्शन] looking, seeing, showing, i.
34²⁵; ii. 3², 40², 42^{16, 17, 21}, 43^a; iii.
21^b, 31¹.

दक्ख [°त्त] able, skilful, iii. 17^b.

दक्खारस [दाक्षा°] grape-juice, ii. 26^d.

दक्खिणा [दक्षिणा] right, southern, i. 20¹⁵;
iv. 9³.

दक्खिणा [दक्षिणा] the Dekkhan, i. 12^a.

°vadha [°patha] the Dekkhan, i.
25⁵, 34⁸.

दक्खिणा [दक्षिणा] present, gift, remun-
eration, iv. 18^{12, 14, 21, 25}.

दण्ड ts. a stick, staff, stalk, handle, i.
16¹, 32^c; ii. 6¹⁰, 9^a, 39^b; iv. 9¹², 20^d,
22^b.

दण्डरास ts. a kind of dance, iv. 11^b.

दन्त ts. a tooth, ivory, i. 14^a, 20²⁵; iii.
31^a.

दन्तुर rising, bristling, ii. 46^d. ts.

दण्य [दर्प] pride, haughtiness, ii. 30^c.

दप्पण [दर्पण] a mirror, i. 18¹⁰.

दप्पि- [दर्पिण] proud, arrogant, ii. 41^d.

दर ts. H. 2. 215. a little, slightly, ii.
14^b, 36^a, 49^b.

- वरिहत्तण [°दत्त्व] *poverty, indigence*, i. 1^a वासो ts. *a female slave*, i. 18^a, 20^{23, 33, 40}; 20^b.
 वत् *to split, cleave*. dalantā, ii. 2^a.
 + निस् *to cut, break*. niddalanto, ii. 30^c.
 डल ts. *leaf, petal*, i. 29^b; ii. 6^{20, 23, 24, 25}, 14^b, 38^b; iv. 5^a, 21^b.
 दस [°श] *ten*, iii. 31^a, 26^a. Cp. दह.
 दसमासिअ [दशमायक] *weighing ten māṣa*, iii. 5^a.
 दह *to burn*. ḍajjhanta, iii. 27^a.
 दह [°श] *ten*, i. 18^b. Cp. दस.
 दहि [°धि] *milk*, i. 19^c.
 दा *to give*. deī, ii. 37^b. denti, i. 13^a; iv. 9^c, 12^a. dehi, ii. 42¹¹, 43^b.
 deu, i. 3^b. dedu, ii. 1⁵. deha, i. 18^a. dāṣṣam, iv. 20¹². daia, i. 20⁴⁰; iii. 4⁵. dādavvā, iv. 18¹⁴.
 dento, i. 4^d. dentā, ii. 2^b; iii. 28^a.
 dijjae, iii. 9^d, 33^b. dijjadi, ii. 42²¹.
 diadu, iv. 18¹⁴. dijjantu, iv. 21¹.
 dijjanta, iii. 27^a. dijjamāṇa, i. 30^c. diṇṇa, ii. 6^{10, 22}; iii. 3⁹, 10^d.
 diṇṇā, i. 18^d; iii. 6^b; iv. 9⁶, 18^{21, 25}, 21^c. diṇṇam, iii. 34^b. diṇṇā, ii. 16^a.
 दाण [°न] *giving, gift, donation*, ii. 5^d, 47¹; iii. 17^b.
 दारा [°रा:] *a wife*, i. 23^a.
 दाव् H. 4. 32. *to show*. dāviāi, ii. 36^a.
 दाव [तावन्] *just, now, truly, indeed*, i. 31¹, 34²⁶; ii. 6²², 50³; iii. 3², 22^{2, 9}; iv. 20¹².
 दावणि [°यानि] *a forest-conflagration*, iv. 24^b.
 दासत्तण [°त्य] *slavery, service*, iv. 8^d.
 दाह ts. *burning*, ii. 10^b, 29^b, 42⁵; iii. 20^d.
 दिअह [दिवस] *a day*, i. 18^b, 21^d; ii. 9^a, 10^c; iv. 3^c, 5^d, 6^d, 9^b.
 दिक्खा [दीक्षा] *initiation*, iv. 18¹².
 दिक्खिअ see दोक्.
 दिट्ठि [दृष्टि] *a look, glance, eye*, i. 18^a, 21^b, 28^{b, 8}; ii. 1⁵, 5^c, 8^d, 23^a, 41^b; iii. 2^c, 11^a.
 दिण [°न] *day*, ii. 6¹⁰; iv. 3^a.
 दिणमणि [दिन°] *the sun*, ii. 50^d.
 दिणेस [दिनेश] *the same*, i. 21^c.
 दिंसुह [दिस्सुख] *quarter of the sky*, ii. 4^b.
 दिवस ts. *day*, i. 34²⁶; iv. 18¹¹, 19⁶⁴.
 दिग् *to point out, show*. diṭṭho, i. 24^c.
 + आ *to point out, show, order*. ādi-sadi, iv. 9¹⁹, 18^{16, 23}. ādiṭṭham, ii. 26¹.
 + निस् *to point out, show*. niddisadi, ii. 29²¹. niddiṭṭhā, iv. 18²⁰.
 + समा *to command, direct, instruct*. samādiṭṭhā, i. 10¹. samādiṭṭham, ii. 43¹⁰.
 दिसा [दिग्] *direction, quarter of the sky*, i. 14²; iii. 25^b, 26^a, 28^a; iv. 9^{8, 9, 10, 11}.
 दिसाभाअ [दिग्भाग] *quarter of the sky, direction*, i. 16^d.
 दीक् *to consecrate, initiate*. dikkhiā, i. 23^a.
 दीव [°प] *a lamp, light*, ii. 6¹⁰; iii. 27^a.
 दीह [°र्घ] *long*, i. 21^d, 35^c; ii. 2^b; iv. 9^b.
 दीहत्तण [°घत्त्व] *length*, i. 32^a.
 दीहर H. 2. 171. *long*, ii. 9^a.
 दीहिआ [दीर्घिका] *a long lake*, ii. 3^c.

दुर्ब [द्वितीय] *second, other*, iii. 17^d.
 दुर्क [दुष्कृत] *a sin, misdeed*, ii. 8^c.
 दुःख [दुःख] *sorrow, distress*, ii. 8^c.
 दुज्जण [दुर्जन] *a wicked, malicious person*,
 iii. 20¹⁷.
 दुट्ठ [दुष्ट] *wicked*, i. 20⁴⁰.
 दुदिअ [द्वितीय] *second, other*, ii. 8^c.
 दुद्ध [दुग्ध] *milk, milky juice*, i. 16^b; ii.
 6^b, 29¹¹.
 दुब्बल [दुर्बल] *weak, feeble*, ii. 9^d.
 दुम [दुम] *a tree*, i. 17^b; ii. 45³, 46^c; iv.
 22^a.
 दुलह [दुर्लभ] H. 1. 115. *difficult to be*
attained, iv. 1^b.
 दुल्लक्खअ [दुर्लक्ष्य] *difficult to be seen*, iii.
 12^c.
 दुवार [द्वार] *a door*, i. 21⁴; ii. 42^{21, 30}; iii.
 20¹¹; iv. 9^c, 18³⁸, 19^{2, 34}.
 दुये see द्वि.
 दुससि- [द्विगुणित] *having two moons*, i.
 34^d.
 दुहिदा [दुहि] *a daughter*, i. 34¹⁵; iv.
 18¹⁹.
 दुइं [दुहि] *a female messenger, a confi-*
dante, iii. 27^c.
 दूर ts. *distant, far. Adv., to a distance,*
highly, entirely, i. 2^a, 6^a, 20³³;
 iii. 1^a.
 दूषण [दूषण] *spoiling, disfiguration, de-*
fect, i. 18^a; ii. 23^d.
 दुसह [दुःख] *insupportable, intolerable*, iii.
 20¹⁷; iv. 2^a.
 दुहव [दुर्भग] H. 1. 192. *ugly, hideous*,
 iii. 23^b.
 दुग् to see. Caus. to show. Pass., to appear.
 datthum, i. 24⁵. datthūna, iii. 6^a.

datthavvā, ii. 29⁷. dāhsemi, i. 25^a.
 dāhido, ii. 6³². dāhiam, ii. 21^b.
 disai, iv. 11^b. disadi, i. 4^c, 20²⁰.
 disae, ii. 30^d. disadha, i. 4¹⁶. di-
 santi, i. 6^b. disadu, ii. 29¹⁹. di-
 ttha, ii. 40³. dittha, ii. 11^d, 40³;
 iii. 22^d; iv. 9^c, 19³⁰. dittham, i.
 25^{4, 6}; iii. 2², 3⁴. dittha, ii. 5^a.
 देव ts. *a god; a king*, i. 18^c, 24^a, 34⁴¹;
 ii. 11^c, 22^c, 24^c, 26^c, 28^c, 29^c, 41^a,
 47^c, 49^c; iii. 24^c; iv. 9^c, 21^c.
 देवी ts. *a queen; Pārvatī*, i. 12^{3, 8}, 16³,
 18¹¹, 19^c, 34^{25, 34, 37}; ii. 6^{22, 23}, 11³,
 22^a, 28^c, 29^c, 42^{27, 29, 33}, 43¹⁰, 47¹;
 iii. 8^{3, 8}, 34^{7, 9}; iv. 9^c, 7^c, 13^c, 17^c, 19^c,
 18^{1, 7, 11, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100}, 23^a.
 देव्यसअ [देवज्ञ] *an astrologer*, iv. 18²⁰.
 देसन्तर [देश] *another place, foreign parts*,
 iv. 18³⁷.
 देह ts. *body*, ii. 10^b, 11^b; iii. 17^b, 20^{d, 14}.
 dehantara, *another body*, i. 34³⁴;
 iv. 19⁶⁴.
 दोकन्दली [दोः] *a plantain-like arm*, iv.
 7^c.
 दोखण्ड [द्वि] *having both halves, i. e. full*
(of the moon), i. 32^b.
 दोखण्ड- [द्वि] *to cut in two, to break*.
 dokhandaantā, i. 15^b.
 दोणी [दो] *a bucket, cavity*, i. 29^b.
 दोन् to swing, oscillate. dolanti, i.
 26^b.
 दोला ts. *a swing, hammock*, i. 21^b; ii.
 29²¹, 30^d, 31^d, 37^b, 39^a, 40^{a, 3}.
 दोल्लआ [दोर्लता] *a creeper-like arm*, iv.
 16^b.
 दोसोनह [द्विषोडश] *thirty-two*, iv. 11^a.

दोहल ts. *the longing of a pregnant woman, the desire of plants at budding time*, i. 20^{27, 29}; ii. 45¹, 47¹.

दोहलअ [क] *the same*, ii. 43^b.

द्वि two. duve, i. 16², 34^{30, 32}; iii. 17^a. dohim, i. 4^c, 30^b; iv. 12^b. dohi, ii. 18^b. dosu, i. 16^d. dosum, iv. 7^c.

धअवड [धजणट] *a flag, banner*, ii. 31^a.

धणु [नुम] *a bow*, i. 32^c, 33^d; iv. 9^a, 20^d.

धणुह H. 1. 22. *a bow*, ii. 3^d.

धम्म [म] *religion, custom*, i. 23^d.

धम्मदारा [धर्मदारा:] *lawful wife*, i. 23^a.

धर ts. *holding, carrying*, ii. 46^b; iv. 15^a.

धरणो ts. *earth, country*, i. 12^a. *dala [°tala] *the surface of the earth, the earth*, i. 25^o.

धवल ts. *white, handsome*, ii. 23^a, 31^a.

धवल- *to make white or resplendent*. dhavalenti, i. 10^a. dhavalia, iii. 7^a. dhavalio, i. 29^c.

धवलिम- H. 2. 154. *whiteness*, ii. 41^b.

धा + अनुसम *to think over; make peace with*. anusamdhemi, iii. 2². anu-samdhedha, i. 20⁴.

+ नि *to place, put*. nihio, ii. 29^a. nihiam, ii. 30^c. nihitta, i. 4^c.

+ वि *to bring about, arrange*. vihide, iv. 18².

धाहो [टो] *assault, attacking*, ii. 46^c.

धारा ts. *a stream, current*, ii. 9^b; iii. 20^c, 28^d; iv. 13^a.

धारि- [रिन्] *carrying*, iv. 9^{c, 11}.

धाव् *to run*. dhāvantassa, i. 18¹³.

धुवामोद [धुवामोत] *introductory stanza*, i. 4¹¹.

धूदा H. 2. 126. *a daughter*, i. 18^c.

धूव [प] *incense, perfume*, iii. 14^b.

धूववटि [पवर्ति] *a pillar or cloud of smoke*, iii. 27^a.

धृ *to hold, carry, contain, stop*. dha-rai, ii. 48^a. dharantao, iii. 31^b. dhariā, iii. 3^c.

धोअ [धौत] *washed, washed off*, i. 26^a.

धोद *the same*, i. 30¹.

नन्द् *to be delighted, rejoice*. nandantu, i. 1^a.

नम् *to bow, make obeisance to; to sink*. namaha, i. 2^b. namanti, ii. 31^c. naa, i. 4^c.

+ उद् *to rise, ascend*. unnamanti, ii. 31^c.

+ परि *to be changed, ripe*. pariṇa-mantā, i. 8^a. pariṇaam, ii. 8^c.

+ प्र *to bow down*. paṇamāmi, iv. 19^a. paṇamanti, iv. 18^b.

नग् *to disappear*. naṭṭhā, iii. 3^d. naṭ-ṭhāe, ii. 40³.

+ प्र *to disappear, be lost*. paṇaṭṭhā, ii. 40⁵.

नी *to carry, bring, conduct*. naissadha, i. 34²⁷. naia, ii. 11³.

+ आ *to bring*. ānemi, i. 25^c. āpedi, iv. 19⁵⁵. āpia, ii. 43²; iii. 4². āpi-adi, i. 25^a. āpiadu, i. 25⁷. āpiā, i. 26^d. āpiāim, iv. 19⁴.

+ उप *to offer, present*. uvaṇijjo, iv. 7^c.

+ परि *to marry*. Caus., *to cause to*

marry. parineī, i. 12^b. parine-
davyā, iv. 18²¹. pariñāidavyā, iv.
18⁷.

नत to play, act. naccidavyam, i. 4¹⁸.

पअ [ःद] foot; pace; dignity, rank, i. 9^b,
12^a, 21^a; iv. 11^b.

पअह [प्रकृति] nature, natural condition,
ii. 26^c.

पअटावअ [प्रवर्तापक] producing, i. 16³.

पअट्ट see वृत् + प्र.

पअडेइ see कट् + प्र.

पअण्ड [प्रच] impetuous, iii. 30^b.

पअर्वा [पद] position, rank, iv. 23^c.

पआवह [प्रजापति] the god Prajāpati, the
creator, iii. 17^a.

पआसह see काश् + प्र.

पओट्ट [प्रकोष्ठ] the fore-arm, ii. 16^a.

पओस [प्रदोष] evening, iv. 4^b.

पंसु [पांसु] dust, iv. 5^c.

पकख [पक्ष] a wing, iv. 2¹⁰.

पकखाउज्ज [पक्षातोय] a kind of drum, cp.
Hindī pakhāuj, i. 4¹⁰.

पकखालिद see क्षल + प्र.

पङ्गु ts. mud, paste, i. 16^a; ii. 8^a, 12^a;
iv. 4^a.

पङ्गुअ [ज] a lotus, ii. 13^b, 33^a.

पङ्गुरुह ts. the same, iii. 3^a.

पङ्गिल ts. turbid, smeared, anointed, iv.
8^a.

पङ्गेरुह ts. a lotus, i. 4^d, 35^d.

पच्चक्खं [प्रत्यक्षम्] clearly, openly, i. 30^d;
ii. 43^d.

पच्चग [प्रत्यग] fresh, new, iii. 1^d.

पच्चङ्गं [प्रत्यङ्गम्] on every limb, iv. 9^a.

पच्छा [पश्चात्] behind, from behind; after-
wards, i. 34²⁷; ii. 6^c.

पच्छिम [पश्चिम] last; western, iv. 4^c,
9¹⁰.

पञ्चरावेदि see झर् + प्र.

पञ्च ts. five. pañca, i. 18^b; iv. 4^d,
9^a, 9^b, 12^c. pañcehim, iii. 19^d.

पञ्चागख [अ] the five products of the
cow, i. 20²⁸.

पञ्चदस [अ] fifteen, i. 34²⁸.

पञ्चबाण ts. Cupid, ii. 19^b, 38^b.

पञ्चम ts. the fifth note of the gamut,
said to be produced by the cuckoo;
name of a musical mode, i. 16³;
ii. 2^c, 5^b; iii. 20⁷; iv. 6^a.

पञ्चसर [अ] Cupid, i. 32^c; ii. 46^b; iv.
8^d.

पञ्चाल ts. name of the country between
the Yamunā and the Ganges,
the Doab, iii. 5³.

पञ्चालिआ [अ] a doll, ii. 12^b.

पञ्चालिआ [पाञ्चालिका] the Pāñcālīkā style
in poetry, i. 1^c.

पञ्चेसु [अ] Cupid, i. 18^c; iv. 4^c.

पञ्जर ts. a cage, i. 18¹⁵; iii. 31^a.

पट् + उट् Caus., to tear out, eradicate.
uppāḍaissaṃ, i. 20¹⁵. uppāḍia,
i. 20³¹. uppāḍida, iv. 2^d.

पट् ts. a garment, silk cloth, i. 36^c.

पट्ठअ [क] a tablet, palette, i. 4^c.

पट्ठसुअ [पट्ठांसुक] a silk garment, ii. 14^a.

पट् to recite. paḍhissaṃ, i. 18¹⁷; iii.
30². paḍha, i. 19^{1, 6}; ii. 10⁷. pa-
ḍhiadi, i. 19⁷.

पट [ट] a garment, cloth, i. 14^d.

पट्ण [पतन] falling, iv. 18⁸.

पडाआ [पटाका] *a flag, banner*, iii. 20⁶; iv. 20¹⁸.

पडिवट्टभ [प्रतिपट्टक] *a silk cloth*, i. 20⁹.

पडिवट्टाविआ [प्रतिवर्धापिका] *speaking agreeably or congratulating in her turn*, i. 13¹.

पडिसिक्खिअ [प्रतिस्वप्नक] *a dream in return*, iii. 8^b.

पडिसोअ [प्रतिशोषक] *a mask*, i. 4⁵, 20⁴⁰; iv. 15^b. [K, anukāryānurūpavaranāṃmukha].

पढण [पठन] *reading, reciting*, i. 24^b.

पढम [प्रथम] *first*, i. 20²³, 2⁵, 34²⁴; iii. 17^c.

पणअ [प्रणय] *attachment*, iii. 8⁴, 9².

पणइ [प्रणति] *a bow, courtesy*, i. 4^a.

पणइ- [प्रणयिन] *attached to, joined to*, iv. 7^b.

पणस [पनस] *the bread-fruit*, iv. 22^a.

पणाम [प्रणाम] *a bow, salutation*, i. 34²⁴.

पणोल्लिअ *see* णोल्ल + प्र.

पणिडच्च [पणिडत्थ] *erudition, Punditship*, i. 18⁴, 1².

पण्डी *a Pāṇḍya woman*, i. 15^a.

पण्डु [पा°] *pale, yellowish*, ii. 10^c; iv. 5^a.

पण्डुर [पा°] *pale-white, yellowish-white*, ii. 6¹⁰; iii. 33^a.

पण्होत्तर [प्रश्नोत्तर] *riddle and answer*, i. 5².

पत् *to fall*. paḍai, ii. 39^a. paḍanti, iv. 13^b.

+ नि *to fall down, to be cast at*. ni-vadiā, ii. 5^c, 46^c.

+ समुद् *to jump up, to emerge*. samup-paḍia, iii. 3¹⁸.

पत् [पत्र] *a leaf*, ii. 1², 7^a.

पत्त [पात्र] *a dramatis persona*, i. 4³.

पत्त *see* आप + प्र.

पत्तिआमि *see* या + प्रति.

पद् + उद् *Caus., to produce*. uppādedi, iii. 12².

+ निस *to be produced*. nippajjadi, i. 34¹⁸.

+ सम् *to become. Caus., to accomplish, produce*. sampaññaṃ, iii. 20⁴, 21¹. sampāдеми, ii. 41⁶. sampādemha, i. 12². sampādaissadi, ii. 43¹.

+ समुद् *to be produced*. samuppañña, iii. 4⁹; iv. 19³⁵.

पदि [पति] *a husband*, i. 19⁷.

पदीव [प्रदीप] *a lamp*, iii. 22⁴.

पंति [पङ्क्ति] *a line, row, series*, ii. 1², 17^b; iv. 12^b.

पञ्भार [प्राग्भार] HD. 6. 66. *a mass, large quantity*, ii. 33^a.

पभाद [प्रभात] *day-break, dawn*, ii. 6¹⁰.

पमदुज्जाण [प्रमदोद्यान] *pleasure-grounds*, iii. 22⁹; iv. 18³⁰.

पमाण [प्र°] *measure, size, extent*, i. 16³; iii. 3¹⁸.

पर ts. *other, different; intent on*, i. 18², 8¹; iv. 18^a, 22². param, *however, excessively, at the utmost*, i. 1^b, 34³⁰; ii. 11^a.

परम ts. *highest, best*, ii. 28^d.

परमत्थ [परमार्थ] *truth, reality*, ii. 22¹.

परमेट्ठि- [परिच्छिन्] *an epithet of Brahmā*, iv. 19^b.

परंपरा ts. *an uninterrupted series, succession*, i. 9^b, 18⁴, 8².

परहुअ [परभृत] *the cuckoo*, ii. 2^a.

परिअण [परिजन] *attendants, suite*, i. 28⁶.

परिक्षण [परीक्षण] *testing, examining*, ii. 29^a.

परिक्षण [°क्षेण] *emaciated, diminished*, ii. 6¹⁰.

परिणदि [°ति] *maturity*, iii. 4³.

परिपणदुरत्तण [°पाणदुरत्व] *dazzling whiteness*, iii. 34^b.

परिरम्भ *ts. embracing*, i. 2^a; iii. 7^c.

परिवाहि [°पाटि] *order, succession*, iv. 16^b.

परिसर्पि- [°सर्पिन्] *moving about*, iv. 19⁵⁵.

परिसर *ts. neighborhood, environs*, iii. 19^a, 34^a; iv. 7^a.

परिहास *ts. joking, merriment*, ii. 6^c.

परुस [°ष] *hard, harsh*, i. 7^a.

परुठ *see* रुठ् + प्र.

परोक्ष [°क्ष] *invisible, unknown*, iv. 18²⁹.

परस्पर [परस्पर] *each other, mutual*, iii. 11^b; iv. 12^b.

पर्यङ्क [पर्यङ्क] *a bed, couch*, i. 36^b.

पल्लव *ts. a sprout*, i. 26^b; iii. 23^a.

पयञ्च [प्रपञ्च] *display, diversity*, ii. 40^a.

पयञ्च- [प्रपञ्चय-] *to display, show, expand*. pavañcida, i. 16³.

पवण [°न] *the wind*, ii. 11^b, 14^b, 36^a; iii. 22⁴.

पघल [प्रघल] *violent*, iv. 1^a.

पवाह [प्र°] *a stream, current*, ii. 10^d; iii. 10^c, 20⁸.

पवेस [प्रवेशक] *an interlude in a drama*, i. 6^b.

पसर [प्रसति] *the palm of the hand*, i. 30^c; ii. 38^a.

पसदि *the same*, i. 16³.

पसर [प्र°] *outbreak, course*, iii. 20⁹.

पसरण [प्र°] *going, streaming forth*, ii. 10^a.

पसव [प्र°] *blossom*, ii. 6²².

पसाभ [प्रसाद] *propitiatory offering, propitiation, favor*, i. 4^a, 22^a, 34²⁵.

पसादी + क [प्र°] *to present*. °kidāñ, ii. 6²⁴.

पसार [प्र°] *spreading*, iii. 11^c.

पसाहण [प्रसाधन] *decoration, toilet*, i. 20³⁶; ii. 19^a, 22^a, 24³.

पसृण [प्रसृन] *a bud, flower*, i. 19^d.

पह [°घ] *way; reach*, iii. 2^d.

पहा [प्रभा] *light, splendor, similarity*, i. 16^a.

पहार [प्र°] *striking, shooting*, iii. 7^b.

पहाव [प्रभाव] *power, efficacy*, ii. 6²², 45¹; iii. 8²; iv. 18²⁹.

पहुइ [प्रभति] *beginning, beginning with*, i. 32^d.

पहुट्ट *see* रुट्ट + प्र.

पहुदि [प्रसति] *beginning, beginning with, from, ever since*, i. 20^{20, 34}; ii. 3².

पा *to drink. Caus., to cause to drink.* piāmo, i. 22^b. pianto, iii. 8⁴. pi-anti, iv. 19^b. pijjāe, i. 23^b. pij-jantañ, i. 16^d. pīdo, iii. 3^{11, 18}. pāidā, ii. 29¹¹.

पाभ [°द] *foot; beam*, i. 4^d, 20³⁰; iii. 28^d.

पाभन्त [पादान्त] *the extremity of the feet*, i. 14^d.

पाभार [प्राकार] *a rampart, wall*, ii. 31^c.

पाउभ [प्राकृत] *the Prakrit language*, i. 7^a.

पाउद *the same*, i. 6².

पादिसिद्धी HD. 6. 77. *emulation, rivalry*, i. 10^b, 20^{12, 33}; ii. 10⁵.

पाठिभा [पाठिका] a reciting or reading woman, iv. 9¹².

पाण [प्राण] life, soul, iii. 8^a.

पाणि ts. hand, i. 27^a; iii. 23^a.

पामर ts. a low-caste man, i. 20²⁹.

पारावभ [त] a pigeon, iii. 27^b.

पारिमह [द] the coral tree, iv. 22^a.

पाल् + प्रति to guard, observe. paḍivale-du, ii. 41³.

पालित्तिभा capital; a treasure; a paragon of, ii. 3^b; iv. 19¹. (Ā, bhaṅgipra-kārah pālayitrkā; yadvā pālittaā iti deçipadañ mūlanivyāñ varta-ta iti sampradayaḥ.)

पास [°श्व] side, flank, ii. 36^b, 46^b.

पाहुड [प्राभत] a present, gift, ii. 7^a.

पि see वि.

पिअ [प्रिय] dear, beloved, agreeable, i. 1^b, 3^a, 15^c, 16¹; ii. 27^c; iv. 2^b, 22^{1, 2}.

पिअवअस्स [प्रियवयस्य] a dear friend, i. 18¹⁷, 20³⁹, 32⁴; ii. 6¹⁰, 10⁶, 41³, 43²; iii. 2³, 20¹, 34⁷; iv. 9⁴.

पिअसहो [प्रियसखी] a female friend, a lady's confidante, ii. 8³, 42^{5, 10}; iii. 30³, 34⁵.

पिङ्ग [पङ्ग] ripe, ii. 50^d.

पिङ्ग ts. yellow-red, ii. 50^d.

पिच्छ ts. tail-feather, ii. 14^a; iv. 14^b.

पिञ्जर ts. reddish-yellow, tawny, gold-colored, ii. 8^a, 12^a; iii. 25^b.

पिण्ड ts. mass, ball, i. 35^a.

पिघाण [°न] covering, iv. 18³⁸.

पिसुण [°युन] slanderous, iii. 9^d.

पिसुण- [°युनय] to indicate. pisuṇāi, ii. 24^d. pisuṇedi, i. 20⁶.

पिहुन [पयुल] broad, large, iv. 9⁷.

पिड् to press, squeeze. piḍio, iii. 7^d.

पेर [°न] fat, round, i. 18^b; iii. 7^c.

पुङ्गिअ [°त] furnished with feathers, ii. 3^d; iv. 20^d.

पुङ्गिअ the same, iv. 9³.

पुञ्ज to heap up, collect. puñjijjāi, iii. 26^d. puñjia, i. 14^d.

पुञ्ज ts. heap, multitude, i. 19^d; ii. 46^d.

पुट् see स्पृश.

पुट्ठी [पृष्ठ] the back, ii. 39^b.

पुणस्सव [पुनर्नव] revived, refreshed, iii. 20¹⁰.

पुणो [पुनर्] again, back; on the other hand, i. 34²⁷; ii. 3^c, 5^c, 6^{b, 13}, 26^c, 28^d, 49^b; iii. 17^d; iv. 18¹⁷, 19^{25, 37, 47}, puṇu, ii. 23^d; iii. 9^c, 14^d. Cp. उण.

पुस [पूर्ण] filled, full, accomplished, fulfilled, i. 20^d; ii. 41^d; iii. 19^a; iv. 23^b.

पुसिमा [पूर्णिमा] the day of full moon, i. 25⁹, 34^d; ii. 6¹⁰, 29^{19, 21}; iii. 20¹⁵; iv. 19⁶⁴.

पुन [°न] a son, i. 18⁸, 19⁷; iv. 2⁸.

पुत्तलिआ [°लिका] a doll, iii. 20³; iv. 18³⁶.

पुत्ती [°त्री] a daughter, i. 20²⁸; iv. 19^{34, 50}.

पुरदो [°तस] before, in the presence of, i. 18¹⁷, 19^{5, 6}, 20²⁰; ii. 10⁶, 29⁶; iii. 30².

पुरन्धो [°न्धो] an elderly married woman, i. 16³.

पुरस्सर [पुरः°] preceding, i. 20^{16, 31}.

पुरिस [°रुष] a man, i. 7^b.

पुरो [पुरस] before; formerly, iii. 1^c, 22^a; iv. 19^a.

पुलअ [°क] horripilation, thrill of joy, iv. 21^d.

पुलभ-, पुलोभ-, H. 4. 181. *to look, behold.*
puloesi, iii. 8^a. pulantia, ii. 1^d.

पुलभण [°कन] *horripilation*, i. 15^a.

पुलिन्य ts. *a man of a certain barbarous tribe, a mountaineer*, iv. 14^b.

पुव्व [पूर्व] *eastern*, i. 14²; iii. 25^b; iv. 9¹.

पूर ts. *a stream, flood*, iii. 28^a.

पूरण ts. *filling*, i. 34³⁹.

पू to fill. pūriāe, i. 4^b.

पेऊस [पीयूष] *nectar*, iii. 20².

पेऊव. पेऊ see ईँच.

पेङ्गिअ [प्रेङ्गित] *swung, shaken*, i. 21^a.

पेम्म [प्रेमन] *love, affection*, iii. 8^{3, 4}, 9^{a, 1, 2}, 12^{b, 2}, 15^b.

पेरन्त [पर्यन्त] *circuit, border*, iii. 11^b.

पेसल [पेशल] *artificially made pleasant, seasoned*, iv. 5^b.

पोट्टिस *name of a poet*, i. 20²⁰.

पोत *a garment, cloth*, i. 27^b; ii. 24^c.

पोत्यअ [पुस्तक] *a book*, i. 18².

पोपफल [पूगफल] H. 1. 170. *the areca nut*, iv. 5^b.

पोम्मराअ [पद्मराग] *a ruby*, ii. 15^a; iv. 18¹¹.

पू to ask. pucchāmi, iii. 8². pucchis-sam, i. 4¹². pucchia, i. 34¹. pucchiantī, i. 18¹³.

फंस [स्पर्श] *touch, contact*, iii. 24^b; iv. 21^c.

फगुण [फालगुन] *a Hindu month corresponding to February-March*, i. 20²⁹.

फण ts. *the hood of a serpent*, i. 20^b.

फणिलआ [°ता] *the betel plant*, i. 17^c.

फरअ HD. 6. 82. *a shield*, iv. 9¹.

फरङ्कित [स्फारीकृत] *shaken, swung*, iv. 9².

फरिस [स्पर्श] *touch, contact*, iv. 6^c.

फल ts. *fruit, result*, ii. 6¹⁶; iv. 21^a.

फलअ [°क] *plank, shield, expanse*; i. 30^b, 32^b; ii. 15^a, 23^c; iv. 9¹¹.

फलिहमणि [स्फटिक°] *a crystal-stone*, ii. 29¹¹.

फइ see स्फट.

फार [स्फार] *large, great*, i. 20^b; iii. 19^a.

फुइ see स्फुट.

फुड [स्फुट] *clear, white, clearly, evidently*, ii. 12^b; iv. 22^d.

फुल्ल *to open, blow, blossom. Intens., the same.* phullanti, ii. 49¹. phullāi, ii. 38^a. pamphullā, i. 16^b.

फुल्ल ts. *a flower*, i. 19^a.

फेङ्कार [फेत्कार] *a shriek, howl*, iv. 15^a.

वइल्ल see गलिबइल्ल. Cp. Marāthī baila.

वउलमाला [वकु°] *name of a woman*, iv. 9¹⁰.

वङ्कर [वर्कर] HD. 6. 89. *a jest*, ii. 6⁸.

वङ्करकेली *name of a woman*, iv. 9¹¹.

वन्दि- [°न्दन] *a panegyrist, bard*, i. 16^{3, 4}.

वन्ध् + नि *to bind, close.* nibaddham, iv. 9⁷.

वन्ध ts. *arrangement, literary composition, posture*, i. 6², 7^a; ii. 4^c; iv. 11^a, 12^b.

वन्धव [बा°] *a kinsman, friend*, i. 16³.

वम्ह- [व्रह्मन] *the god Brāhmā*, i. 24^a.

वम्हण [ब्रह्मण] fem. °मि. *a Brāhmaṇa; fem. the wife of a Brāhmaṇa*, i. 20^{14, 26, 13, 43}; iii. 8¹. fem. i. 20¹⁴.

वरिहि- [वर्हिन्] *a peacock*, ii. 15^b.

बला [°लात्] *perforce, violently*, i. 13^d; iv. 22^c.

बलि ts. *an oblation*, iv. 15^a.

बल्ल ts. *copious, abundant*, i. 13^a, 20^d; ii. 3^a, 37^a; iv. 21^d.

बहिष्णिभा [भगिनिका] *a sister*, i. 34^{22, 25, 32, 36, 38}; ii. 6³¹, 9¹, 10^{2, 4}.

बहु + मन *to value, esteem*. °mannedi, i. 28³.

बहुसो [°गस] *often*, i. 4^a; ii. 29^b.

बाउल्लिभा HD. 6. 92. *a doll*, iv. 19⁶⁵.

बाण ts. *an arrow*, ii. 11^c; iv. 13^b.

बाध् *to harass, torment*. bāhañijjo, iv. 2^a. bāhañijjā, iv. 2¹.

बाल ts. *young, new*, i. 13^c, 15^a; ii. 41^b, 42¹⁹, 45^a, 49^a; iii. 8¹, 19^d.

बालकइ [°वि] *a young poet*, i. 9^a.

बाह [°प्य] *a tear*, ii. 9^b, 10^d; iii. 20^a.

बाहिर [बहिस्] H. 2. 140. *external*, i. 34³⁰.

बाहु ts. *an arm*, i. 30^b; iv. 12^a.

बाहुमूल ts. *a shoulder*, ii. 24^a.

बिन्दु ts. *a drop*, i. 26^b; iii. 3¹⁷, 4^a.

बिम्ब ts. *the Bimba fruit; the disk of the sun or moon*, i. 13^a; ii. 20^b; iii. 25^d, 32^b; iv. 3^b. sampunna-bimbattana [sāmpūrṇabimbatva], *fullness of disk*, iii. 25^d.

बिस ts. *the fibre, fibrous stalk of a lotus*, iii. 20^a; iv. 7^c.

बुहुण H. 4. 101. *sinking, inclining*, ii. 31^d.

बुध् + वि *awaken*. vibuddho, iii. 7^d.

बोल् H. 4. 162. *Caus., to pass*. boleḷ, ii. 29^d.

बोल H. 4. 2. *speech, words*, ii. 4^c.

भगव- [भगवत्] *fem. °vadi, favored, exalted, venerable, holy*, i. 20²⁷; ii. 6²⁵; iii. 3¹⁴; iv. 18^{16, 23}, 19^{4, 13}.

भङ्ग ts. *breaking*, i. 28^a.

भङ्गि ts. *bending*, iv. 9^a.

भङ्गुर ts. *fragile*, iii. 21^a.

भञ्जाजित [भार्याजित] *enslaved by women, a hen-pecked husband*, iii. 2¹.

भञ्ज् *to break*. bhañja, iii. 21^a.

भट्ट- [भर्तृ] *a lord, master*, iv. 9¹⁶, 18^{6, 22}.

भट्टारभ [°क] *venerable, worshipful*, iii. 20²³.

भण् *to say, speak; name, call*. bhaṇāmi, ii. 47³; iv. 7¹. bhaṇāsi, i. 20²⁸; iv. 19³⁴. bhaṇādi, i. 34³⁸. bhaṇimo, ii. 23^d. bhaṇāmo, ii. 48². bhaṇanti, i. 24^a; iii. 9^{1, 2}. bhaṇa, i. 20¹⁷, 25^{1, 3}; ii. 6⁷, 40⁴, 47⁵; iii. 8⁶; iv. 4¹. bhaṇaha, ii. 16^b. bhaṇia, i. 34³⁵. bhaṇantassa, i. 20³⁰. bhaṇṇaī, i. 5^a, 6^a. bhaṇī-adi, i. 20^{4, 20}; ii. 10³. bhaṇṇae, iii. 12^b. bhaṇidā, ii. 42³³. bhaṇidam, i. 7¹; iv. 2⁶, 18^{13, 23}.

भण्डभ [भायहक] *a small vessel, cup*, i. 20²⁶.

भत्त- [भर्तृ] *husband*, i. 11^b; ii. 8^b.

भह [°द्र] *happiness, blessing*, i. 1^a, 20²⁶; iv. 5^d.

भमण [भ°] *shaking, moving*, ii. 1^c.

भमर [भ°] *a bee*, ii. 13^b; iii. 2^b.

भमरटेण्टा [भ°] *having an unsteady character, or, having a scar like a bee*, i. 18^a. (BNJ, bhramanaçilā; P, bhramaravat tiṭṭo yasyāḥ. teṭṭo ni madhyasthito[!]) maniviçesaḥ. ti-

tā bhīṣaṇā; O, bhramarasadr̥ṣena
teṭakhyagunhyagena [l]. teṭa aksī-
golakam iti kecit; K. bhamarateṇi-
te ity etad deṣipadaṁ muṣṭipra-
hārāprārūḍhe veṣyoraḥkīṇe var-
tate. bhramaravarṇakīṇamāṇau.
tathā ca prayogaḥ. teṇṭāvaloka-
nakutūhalabhaṁgabhirur iti. yad-
vā bhramaraṇaṁ viṭāṇaṁ teṇṭā
bhūyate.)

भवण [°न] *abode, dwelling, house*, ii. 6²²;
iv. 19^{a, 17}.

भविष्य [°य] *what is to be, the future*,
i. 18¹.

भसल HD. 6. 101. *a bee*, i. 16^{c, d}; ii.
44^d.

भा *to shine, seem, appear*. bhāi, i. 23^d,
33^b; iii. 31^b.

+ वि *the same*. vibhāi, ii. 41^d.

भादर [भात] *a brother*, i. 20¹⁵.

भामरी [भा°] *walking round from left to
right*, iv. 21¹.

भार ts. *a burden, weight, mass*, i. 18²;
ii. 21^a; iii. 21^a.

भारिजा [भार्या] *a wife*, i. 12³.

भाव ts. *being, condition; feeling, senti-
ment; a venerable, worthy man
(term of address)*, i. 4¹⁵, 5^a; ii. 10^c,
50^b; iii. 10^b, 20¹⁰.

भाविज्ज *see* भू.

भासा [°ण] *language, dialect*, i. 7¹, 8^b.

भिक्षा [°दा] *alms*, i. 23^c.

भिह [भ°] *a bee*, i. 29^b; ii. 6^a.

भिव्व [भत्त] *a servant, slave*, i. 33^d.

भिद + उद *pass. to shoot up, be raised*.
ubbhijjadu, iii. 20^a.

+ निस् *to tear up, break through*. nib-
bhinnassa, iv. 18³⁶.

भुभङ्ग [भुजङ्ग] *a paramour, gallant*, i.
14¹.

भुज्ज [भूज] *the birch tree*, iii. 25^b.

भुत्थल्ल *food for a cat*, iv. 2^a. (O, bhut-
thallāḥ majjārie bhutti. bhūmi-
pātanayogyāḥ; bharitrayogyā iti
vā bhūthir iti bhāṣāyaṁ.)

भुल्ल H. 4. 177. *erring, oblivious*, iv.
20¹⁵.

भुवण [°न] *the world*, iii. 26^b, 28^b; iv.
20^a.

भू *to be, become. Caus., to cherish, af-
fect, win*. hosi, i. 19⁵. hoi, i. 7^a, 8^b;
iv. 23^a. bhodi, i. 20⁴³, 34¹⁰; iv. 3¹,
18^{21, 22}. honti, i. 21^d; ii. 10^d, 49^a;
iii. 19^d; iv. 2¹⁰. hava, iii. 23^a.
hou, i. 1^a, 8^b; iii. 23^b; iv. 5^d. bho-
du, i. 14², 20^{26, 27}, 34⁴¹; ii. 49⁴; iii.
3², 22⁶, 24²; iv. 19⁴⁸, 21⁶, 23¹. ha-
vantu, iii. 24^b. bhavissam, i. 13¹;
ii. 28⁴. hohii, ii. 39^a; iii. 32^a.
bhavissadi, iv. 18^{20, 32}. bhavia, i.
20³⁴; ii. 9¹, 32²; iii. 31⁸. bhavi-
davvam, ii. 42²⁶. bhāvanijjā, ii.
26^c.

+ अनु *to enjoy, experience, feel*. anu-
bhavidaṁ, i. 34²⁵.

+ सम *to arise, be born. Caus., to honor,
show respect to; to fancy, ima-
gine*. sambhūdāṇaṁ, i. 18⁹. sam-
bhāvehi, iii. 20²³. sambhāvai-
sadi, iii. 20¹⁷. sambhāviadi, iv.
2¹⁰.

भूगोल ts. *terrestrial globe*, iii. 25^a.

भूचन्द [°न्द्र] an earth-moon, ii. 27^b.

भूमि ts. earth; ground, i. 25^d, 34¹⁸.

भूमिआ [°का] character, costume in a play, i. 12³.

भूमोघर [°ग्रह] cellar, underground chamber, iii. 25^a.

भूष् to adorn, decorate. bhūsidā, ii. 11⁵.

+ वि the same. vihūsaanti, i. 31^a. vi-hūsiā, ii. 22^b.

भूषण [°षण] ornament, decoration, i. 30¹, 31^b; ii. 23^d, 25^a; iii. 15^d, 26^b.

भू to fill, pervade; have, possess. bharīam, iv. 23^d. bharidā, iii. 20².

भेज [°द] 1. splitting, wound, iii. 11^d.
2. difference, iii. 15^c.

भैरवानन्द [भैरवानन्द] name of a yogin, i. 21⁴, 24³, 34^{25, 33, 35}; ii. 6²²; iv. 18^{11, 29, 31, 34}.

भो [भोस्] a vocative particle, O, sir, i. 18¹, 34³⁰; ii. 24², 29¹⁹, 32¹, 43⁵, 44¹, 47¹; iii. 2¹, 3⁴, 8⁴, 9¹, 22³, 26¹; iv. 20¹², 21¹.

भोज्ज [°ज्य] food, meal, i. 23^c.

भोदो [भवती] honorific pronoun, used as term of respectful address to women, ii. 42⁷; iii. 20²¹; iv. 18³.

भङ्ग to fall, decline, decay. bhaṭṭho, iii. 8¹.

भम to whirl, swarm round. bhamīam, ii. 13^b.

+ परि to wander about, turn round. paribbhamantiu, iv. 11^a.

मभ [°द] madness, rut, ii. 6¹⁰.

°मभ [°य] fem. °maī, made of, consisting of, i. 36^a; iv. 18¹¹, 19³⁵.

मभच्छो [मगाक्षो] a deer-eyed woman, ii. 46^c; iv. 16^a.

मभण [°दन] beeswax, i. 13^a. (K, hima-vraṇopaçamanārtham hi madhu-cchiṣṭam adhare dadhatiti loka-prasiddhiḥ.)

मभण [°दन] love, Cupid, ii. 10⁶, 16^b, 33^b, 36^b, 45^b; iii. 12^{b, d}, 18^d, 21^b, 30^b; iv. 1^a.

मभरकेउ [मकरकेतु] the same, iv. 20^c.

मभरद्धभ [मकरध्वज] the same, ii. 49^b; iii. 9², 20⁶; iv. 19⁶⁴.

मभरलज्जण [मकरलाञ्छन] the same, iii. 26^c.

मभलज्जण [मंगलाञ्छन] the moon, ii. 47^b; iv. 18³⁶.

मद्दा [मदि°] spirituous liquor, i. 20²⁶.

मडलि [मौ°] head, i. 4^c.

मंस [मां°] flesh, meat, i. 23^b.

मण [मार्ग°] way, doctrine, i. 22^b.

मणण [मार्ग°] an arrow, i. 32^d.

मङ्गलमाला ts. name of a woman, iv. 9¹⁰.

मज्ज [°द्य] spirituous liquor, wine, i. 22^b, 23^b.

मज्जण [°न] bathing, iv. 4^b, 8^b.

मज्जणपाल [मज्जन°] fem. °lī, keeper of a bath, iv. 9¹¹.

मज्जारिआ [मार्जारिका] a cat, ii. 29¹¹.

मज्झ [°ध्य] the middle, centre; the waist, majjhe, between, among, i. 8³, 18¹, 20⁴¹, 30^a; ii. 6^b, 20^b; iii. 4¹, 7^a, 19^b; iv. 18³⁰.

मज्झभ [°ध्यक] the same, iii. 21^a.

मन्त्रणह [°ध्याह] *midday*, ii. 41^c; iv. 4^a, 8^a.

मन्त्रिम [°ध्यम] *central*, i. 14^c.

मन्त्रिर ts. *a shoot, sprout, flower-bud*, ii. 46^d; iii. 13^d.

मन्त्रिट्टु [माञ्जिष्ठ] *fem. °tthi. red as madder*, ii. 41^a.

मन्त्रिट्टा [°ष्ठा] *munjeet or madder*, ii. 50^c.

मन्त्रिर ts. *an anklet*, ii. 13^a.

मन्त्रु ts. *lovely, sweet*, i. 18^c; ii. 32^c.

मन्त्रुसा [°षा] *a box, casket*, iv. 19^b.

मन- [°नस] *mind, thought, desire*, i. 14^b; ii. 32^d; iii. 10^b, 11^b, 12^a, 28^b.

मन [°नाक] *a little, slightly*, iv. 9^c.

मनहरण [मनो°] *fascinating; fascination*, ii. 28^b, 31^d.

मणि ts. *a gem, jewel*, i. 34¹³, 36^a; ii. 9^b, 15^a, 25^b, 29¹⁵, 32^a, 33^b, 34^b; iii. 2^a, 18^{a, b}; iv. 10^b, 13^a.

मणीसि- [°नीषिन्] *clever, wise*, iv. 24^a.

मणोजन्तण [°नोयन्त्रण] *checking the mind*, iii. 16².

मणोज्ज [°नोज्ज] *beautiful*, iii. 27^c.

मणोभु [°नोभु] *Cupid*, iv. 13^b.

मणोरथ [°नोरथ] *wish, desire*, iii. 8¹.

मणोरह *the same*, iv. 9¹.

मणोहव [°नोभव] *Cupid*, iii. 10¹, 20¹⁶.

मण्डण [°न] *an ornament, embellishment, trimmings*, i. 3^a, 28^a; ii. 47^c; iii. 12^{b, 2}, 13^b, 26^a; iv. 20³.

मण्डल ts. *a globe, ring, disk; a group, collection*, i. 35^a; ii. 30^a; iii. 5^a, 31^a; iv. 23^b.

मण्डली ts. *the same*, iii. 23^b, 26^b.

मण्डय [°य] *a hall, arbor*, i. 36^d.

मन्तण्ड [मार्त°] *the sun*, iii. 31⁴.

मदिगखदी तो° *name of a woman*, iv. 9¹².

महन [मर्दन] *a kind of drum*, iv. 16^a.

मन *to be minded, think*. manñemi, iii. 4¹. manñe, i. 13^d, 30^a, 33^d; iii. 16^c; iv. 2^a. manñedi, i. 28^a. manñantao, ii. 8^b.

+ अभि *to honor, beloved*. ahimada, ii. 6¹⁷.

+ अव *to despise, disregard*. avamanñida, i. 14².

मन्त [न्त्र] *a Vedic hymn; a charm, spell*, i. 22^a; ii. 6²².

मन्त- [मन्त्रय-] *to consult, deliberate, talk*. mantaantassa, ii. 6¹⁵.

मन्थर- *to grow slow, to decrease*. manñtharijjantu, iii. 20².

मन्द ts. *soft, gentle*, i. 17^b.

मन्दारखदी [तो°] *name of a woman*, iv. 9¹².

मम्मथ [°न्मथ] *Cupid*, iv. 2¹. Cp. वम्मह.

मरगभ [°कत] *an emerald*, ii. 13^a; iii. 2^a, 18^b.

मरगदपुञ्ज [°कत°] *a place or seat adorned with emeralds, emerald-arbor*, ii. 29⁷, 41¹, 42^{20, 21}, 43²; iv. 18³.

मरट्ट HD. 6. 120. *pride, elegance, charm*, ii. 23³; iii. 30^a. (K, ii. 23^c vilasa.)

मरढी *a Marāṭha woman*, i. 16^a.

मलभ [°य] *name of a mountain-range of South-western India*, i. 15^d, 16^{14, 20}.

मलिण [°न] *black, dark*, iii. 25^a.

मल्लिभा [°का] *a kind of jasmine*, i. 16^b.

मल्लजुन्हा [युद्ध°] *a boxing-match*, ii. 21¹.

ममाण [यमशान] *a cemetery*, iv. 15¹.

मसि ts. *lamp-black, a black powder used*

- to paint the eyes, ii. 7^b; iii. 32^b; iv. 14^a.
- मह H. 4. 192. to wish, long for. mahijjā, iii. 9^c.
- महर्षि [°हर्षित] praised, i. 34³³.
- महन्त HD. 6. 143. old, elder, ii. 9¹.
- महादेवी ts. a great queen, queen-consort, i. 28³.
- महाब्रह्मण [°ब्राह्मण] a great Brāhmaṇa, i. 20²⁹.
- महामंस [°मांस] dainty flesh, especially human flesh, iv. 15^a.
- महामेघ [°घ] a great cloud, iii. 31⁴.
- महाराज [°ज] a great king, i. 12³, 28²; ii. 0³, 1⁵, 6¹², 9¹, 42¹³, 16, 17, 19, 21; iii. 30², 34²; iv. 18³, 21, 19⁶⁰, 62, 20⁶.
- महावेजयन्ती [°वेजयन्ती] a great banner of victory, iii. 19^d.
- महिभल [°हीतल] the face of the earth, the earth, iii. 14^c.
- महिन्द्रपाल [°हेन्द्रपाल] the king Mahendrapāla, i. 5^b.
- महिला ts. a woman, i. 7^b, 22^b, 25⁴.
- महिषी [°षी] a buffalo-cow, i. 19^c.
- मही ts. the earth, ii. 22^b.
- महीदल [°तल] the surface of the earth, the earth, i. 34³⁴; ii. 10³.
- महु [°धु] the spring, ii. 5^b, 6²¹; iv. 7^d, 19⁶⁶. mahūsava [°dhūsava], the spring festival, i. 16³.
- महुर [°धुर] sweet, charming, i. 28², 36^d; iii. 1^c.
- महुर- [मधुर्य] to become sweet. mahurijjā, ii. 26^d.
- महुरिम- H. 2. 154. sweetness, beauty, ii. 2^b.
- महूसव [महोत्सव] a great festival, i. 18^d; iv. 9¹³, 21⁶.
- महेन्द्रजाल [महेन्द्र°] jugglery, ii. 44¹.
- महोसह [°होषध] a great, efficacious herb, iii. 20^d.
- मा ts. a prohibitive particle, not, i. 20⁵, 11, 17, 42; ii. 6⁷, 39^a, 40⁴; iii. 8^e, 21^a, 32^a; iv. 4¹.
- माअही [°गधी] the Māgadhī style in poetry, i. 1^c.
- माण [°न] pride, jealous anger, i. 15^b, 18^a; iii. 30^a.
- माणस [°नस] mind, heart; name of a sacred lake, ii. 6¹⁰, 50^b; iii. 2^d; iv. 23^a (rosakasāamāṇasavaī [roṣa-kaśāyamāṇasavati], having her mind affected by anger).
- माणिक [°का] a ruby, i. 20²⁶; iii. 15^d; iv. 19⁶⁵.
- माणिक्यचण्ड [°क्यचण्ड] name of a bard, iii. 26².
- माणिक्यमाला [°क्यमाला] name of a woman, iv. 9¹⁰.
- माणिक्यी [°निनी] an angry, jealous woman, ii. 50^b; iii. 27^d, 30^a.
- माणुस [°नुष] a man; mankind, the world of men, i. 31^b; ii. 25^a; iii. 8¹, 14^d, 16²; iv. 23^d.
- माता [°तृ] a mother, i. 20²⁵.
- मादुच्छ [°म] fem. °cchiā. H. 2. 142. a maternal uncle, fem. aunt, i. 34¹⁰, 13.
- मारुत [°त] wind, i. 16³.
- मालई [°ती] a great-flowered jasmine, iii. 2^b.
- माला ts. a garland, chaplet, row, string, i. 20⁹; ii. 6^b, 13^b, 20^a; iii. 18^b; iv. 9¹⁰.

मालिआ [°का] *the same*, i. 11^a, 17^a; iii. 2^b.

मास [°घ] *a weight of gold*, iii. 3¹⁸.

मास ts. *a month*, iv. 9^d.

माहय [°हात्म्य] *majesty, dignity*, i. 9^b.

मिअङ्क [मगा°] *the moon*, ii. 42^a; iii. 21^a, 26^d.

मिअङ्कमणि [मगा°] *the moon-gem, supposed to ooze away under the moon's rays*, iv. 18³⁶.

मिअङ्कलेहा [गाङ्कलेखा] *name of a woman*, iv. 9⁹. *kadhā [°kathā], *the story of Mrgāṅkalekhā, a poem of Aparājita*, i. 8³.

मिअङ्ग [मद°] *a kind of drum*, i. 4⁹.

मिदुतण [मट्टत्व] *sweetness*, iii. 14^c.

मिधुण [°युन] *a pair, couple*, iii. 9³.

मिल् *to join, combine*. milido, ii. 6¹³. milidam, i. 34³¹. milidassa, iii. 9².

मिलाण [म्लान] *faded, withered*, ii. 6¹⁰.

मिसा [°षात्] *under the pretext of, in the disguise of*, i. 18^c; iv. 22^d.

मिहुण [°युन] *a pair, couple*, i. 14^d.

मोल् *to be closed*. milanta, i. 35^d.

+ सम *to close the eyes*. sammiliāṇam, iii. 7^b.

+ समद् *to become manifest*. samum-milāi, i. 31^b; ii. 25^a.

मुउउन्द [°चुकुन्द] *name of a tree*, iii. 25^c.

मुक्ख [मूख°] *foolish*, i. 18^c.

मुच् *to loose, let go, quit*. muñcaha, i. 18^a. muñcanto, ii. 50^b; iii. 25^c. muccanta, iii. 27^b. mottūṇa, iii. 3^d; iv. 13^a. mukka, ii. 6¹⁰; iii. 34^a. mukko, iii. 10^a. mukkā, i. 29^a, 31^a.

+ अव *to loosen, take off*. avamukka, i. 28^a.

+ उद् *to loosen, shed*. ummukka, iii. 28^d.

मुक्का [मूका°] *fainting, swooning*, i. 35^d.

मुट्ठि [°ष्टि] *the clenched hand, fist*, i. 30^a; iii. 19^b.

मुण H. 4. 7. *to know, think, understand*. muṇasi, iii. 8^a. muṇiadi, i. 28^d. muṇido, ii. 48¹.

मुणान [म°] fem. *li, *liā, *a lotus-fibre*, ii. 6¹⁰, 11^c; iii. 20³.

मुत्ता [मुक्ता] *a pearl, pearl-oyster*, i. 29^d; iii. 31^d.

मुत्ताहल [°त्ताफल] *a pearl*, iii. 31^a, 4¹, 5^a. *ttana [°tva], *condition of being a pearl*, iii. 4¹.

मुत्ताहल्लि [°त्ताफलवत्] *abounding in, or consisting of pearls*, i. 4^c; iv. 10^a.

मुत्ति [°क्ति] *release, final emancipation*, i. 24^a.

मुद्दा [°द्रा] *a seal, stamp, token*, i. 33^c; ii. 2^a, 41^a; iii. 9^d.

मुद्दिअ [°द्रित] *sealed, closed*, i. 35^d.

मुद्ध [°ग्ध] *foolish, innocent; charming, lovely*, i. 16^b, 19^d, 34³; ii. 26^a; iv. 21^a, 22^a.

मुल्ल [मूल्य°] *price*, iii. 5^b.

मुह [°ख] fem. *muhi, *face, mouth, opening; beginning with*, i. 13^c, 20^{37, 30}, 24^a, 26^a, 34^{d, 3}; ii. 10^b, 17^b, 27^b, 32^d, 47^b; iii. 9^d, 21^a, 22⁹, 25^b, 28^a, 33^a, 34^{b, 9}; iv. 23^b.

मुहल [°खर] *noisy, tinkling*, ii. 32^b, 34^a.

सुहेन्दु [खेन्दु] *a moon-like face*, ii. 30¹.

मूल *ts. root, ground*, i. 4^b, 16^c; ii. 2^a, 24^a; iv. 2^a, 18^{a, b, c}.

मृ *to die. Caus., to kill.* mudo, i. 20¹¹.
māraṇijja, ii. 5^b.

मज्ज *to purify, cleanse.* majjida, ii. 11⁵.

मेल्ल *H. 4. 91. to loosen, emit, to be emitted.* mellanti, iv. 22^d.

मेहला [खला] *a girdle, flank of a mountain*, i. 20^a; ii. 32^b; iii. 13^a; iv. 7^b.

मोक्ख [क्ख] *final emancipation; scattering, strewing*, i. 22^b, 24^d; iv. 21¹.

मोत्तिअ [मोत्तिक] *a pearl*, ii. 17^a; iii. 4^a, 20³, 27^b. ttana [tva], *condition of being a pearl*, iii. 4^b.

मोदअ [क] *sweetmeat*, iii. 8¹.

मोर [मयूर] *a peacock*, iv. 14^b.

मोलि [मो] *head*, i. 11^a; iv. 20².

मोहण [न] *bewildering, one of the five arrows of Cupid; coitus, love*, i. 2^b, 32^d; ii. 32^d; iii. 26^c.

यद् *who, which, what; that, when, because, in order that.* jo, i. 6^a, 19⁷, 21⁵, 34¹⁰; iii. 12^a. jā, i. 8^b, 19⁷; ii. 23^b; iii. 15^a; iv. 9^a. jam, i. 13^c, 19^{7, 8}, 20^{27, 29}, 21^c, 25^d, 26^{a, b, c}, 29^a, 34^{24, 36}; ii. 3^d, 6¹⁷, 7^b, 8^a, 11^d, 27^c, 28^b, 46^c, 47¹; iii. 9^c, 16², 23^b; iv. 4^c, 9¹⁹, 18^{16, 23}, 19⁵⁷, 22^{a, b}, 23^d. jena, i. 18⁶, 20²⁷, 34³⁸; ii. 8^d, 42²¹, 44²; iii. 16^d, 34⁹; iv. 18²¹. jenam, i. 32^d; iii. 13^d. jīa, ii. 41^d. jassa, i. 9^b, 10^b, 18²; iv. 3^c, 20^b. jissā, ii. 23^{a, d}; iii. 22^a. jassim, ii. 28^c; iii. 10^a. je, i. 19^{b, c}, 20^a; ii. 5^a; iii. 17^b, 24^a; iv. 21^{a, b}, 22^{a, b}. jehi,

iii. 22^d. jānam, i. 33^c; iii. 11^a; iv. 9^{b, c}. jesum, ii. 5^c.

यन्त्र- *to restrain, regulate.* jantia, iv. 17^a.

यम् + सम् *to restrain, bind, gather.* sam-jamanti, i. 27^c.

या *to go, happen, be possible.* jāsi, ii. 8^d. jāi, i. 21^c, 30^{b, d}; iv. 20^b. jāmo, i. 22^b. janti, iv. 9^d. janti, ii. 31^d.

+ प्रति *to believe, trust.* pattiāmi, ii. 6^a.

युज् *to be proper, fit.* jujjadi, i. 34³⁹.

+ नि *to appoint, use.* niuñjiāmi, i. 20¹⁴. niuñjiasi, i. 20¹³. niuttāo, iv. 9^a.

+ द्र *to represent on the stage, act, perform; to use, employ.* pauñjadha, i. 10¹. pauñjāiūm, i. 11^b. pauñjiadi, i. 20²⁶.

रअ [य] *force, speed*, ii. 31^c, 39^a.

रअण [अ] *a gem, jewel*, i. 14^a; ii. 18^a.

रअणि [अनि] *night*, ii. 11^b.

रअणिवल्लह [अनिवल्लभ] *the lover of the night, the moon, which is also called rājā*, i. 5^a.

रह [वि] *the sun*, i. 25^b; iv. 2^b, 3^b.

रह [ति] *sexual pleasure; the wife of Cupid*, i. 2^b, 15^b; ii. 2^d; iv. 9^c.

रहरमण [रति] *Cupid*, iii. 19^d.

रउह [रौद्र] *violent, wild*, iv. 15^a.

रक्खा [त्ता] *guarding*, iv. 9^a. *ghara [grha] *a prison*, iii. 34⁹; iv. 19²⁷. *bhavana [na] *the same*, iv. 9⁶.

रक्ख् *to guard, watch.* rakkhiijae, i. 32^c.

रच् to arrange, produce. raāa, iii. 30^a.
raāa, ii. 20^a.

+ वि to arrange, effect, perform, make.
viraanti, i. 13^b; iv. 17^b. viraiṇaṁ,
ii. 44^b.

रच्चा [°य्या] a high-way, main road, i.
20^{2a}, 32².

रज् to be colored, pleased. Caus., to
please, satisfy. rajjāe, iii. 33^a.
rajjanti, iii. 6^b. ratta, ii. 50^c.
rañjedi, i. 19⁷.

रण् to sound, tinkle. rananta, ii. 32^a,
33^b. ranā, ii. 47^a.

रगडा ts. a slut, whore, widow, i. 23^a;
iii. 8¹.

रत्त see रज्.

रत्ति [रात्रि] the night, iii. 7^a; iv. 9^b.

रदण [°व] a gem, jewel, i. 20¹³, 25⁴; iv.
19⁵.

रदणचण्ड [रव°] name of a bard, i. 16².

रदणाभर [रवाक°] the ocean, iii. 31⁸.

रदि [°ति] sexual pleasure, ii. 49².

रम् to rejoice at, have sexual inter-
course with. ramāmo, i. 22^b.

+ वि to come to an end, to cease. vi-
ramaū, iv. 24^b.

रमण ts. the hip and the loins, i. 30^b,
34^a; ii. 23^c, 34^a; iv. 7^b.

रमणिज्ज [°णीय] pleasant, charming, i. 14²,
20⁷, 30¹; iv. 5¹.

रमणी ts. a lovely young woman, ii. 30^a.

रमणीअ [°य] pleasant, charming, iii. 31¹.

रम्म [°य्य] pleasing, agreeable, lovely, i.
23^d; iv. 9^a, 16^a.

रव ts. a cry, yell, noise, sound, ii. 32^c,
33^b, 34^b; iv. 15^a, 16^a, 17^b.

रस ts. sap, juice, flavor, desire, love,
sentiment (in poetry), i. 12^b, 14^b,
24^d, 29^c; ii. 11^a, 12^a; iii. 10^c, 31¹,
33^a; iv. 5^b.

रसाअण [°यन] an elixir of life, ii. 8².

रह् + वि to quit, leave. virahido, iii. 8¹.

रह [°य] a carriage, i. 21^c, 25^b; ii. 18^b,
34^a.

रहस [°भस] impetuosity, i. 15^b; ii. 44^b;
iii. 2^c.

रहस्स [°स्य] secret, mystery, esoteric teach-
ing, ii. 49^b, 11².

रहुउल [°घुकुल] the Raghu-family, i. 5^b.

राअ [°ग] passion; a melody, ii. 2^d. rā-
arāa [rāgarāja], the king of me-
lodies, the best musical mode, ii. 2^c.

राअ- [°जन] a king, i. 34⁷; iv. 18¹⁸.

राअउल [°जकुल] a royal family, court,
i. 20^a, 21³, 33¹.

राअकेली [राज°] name of a woman, iv.
9¹¹.

राअसुअ [°जयुक] a king-parrot, ii. 14^a.

राअसेहर [°जयेखर] the poet Rājasekhara,
i. 5⁴, 10^a, 11^a.

राढा ts. lustre; name of a district in
Bengal, i. 14².

राहु ts. name of a demon, ii. 21^b.

रिज्कोली HD. 7. 7. a row, line, series,
iii. 20⁷.

रित्त [°क्त] empty, void, ii. 40². °ttana
[°tva], indigence, iv. 24^b.

रोइ [°ति] style, diction, i. 1^d.

रोइदि the same, i. 20¹.

रुच्चि [°चि] wish, passion, liking, iii. 14^d.

रुट् [°ष्ट] angry, i. 36^d.

रुह् [°ट] the god Śiva, i. 4^b.

रुप्य [रुप्य] silver, i. 4^b.

रुह् + अधि to ascend. ahirudhae, ii. 29^a.

+ आ to ascend, obtain. Caus., to raise, place; to plant. āruhia, iv. 9^{1a}. ārūḥam, i. 9^b. ārovidā, ii. 42³⁹. ārovidavvā, ii. 29⁶.

+ प्र to develop, rise, grow. parūḥha, iii. 9^a. parūḥhe, iii. 8^a.

रुहिर [रुहिर] blood, iv. 19^a.

रुढि ts. growth, natural production, custom or habit (which, according to a well-known saying, prevails even over precept), ii. 27^d.

रुव [रुव] form, figure, beauty, i. 29^a, 31^a, 34¹⁷; ii. 12^b, 49¹; iii. 9^b; iv. 9^a, 14^b, 20^a.

रे a vocative particle, ho, i. 18^a.

रेणु ts. dust, i. 29^d.

रेह् H. 4. 100. to shine, appear beautiful. rehaī, ii. 16^b. rehae, ii. 23^b.

रेहा shine, beauty (K, ii. 41^c ṣobhā), ii. 41^c, 49¹; iv. 20^a.

रेहा [रेखा] line, streak, ii. 37^b; iv. 12^a,

रोमञ्च [रोमञ्च] horripilation, iv. 22^d.

रोमञ्चिभ [रोमञ्चित] with the hair erect, thrilled, ii. 46^d.

रोस [रोस] anger, wrath, ii. 47⁴; iv. 23^a.

रोसान्ण- H. 4. 105. to polish. rosāṇiam, ii. 12^b; iii. 22^b.

लभ [लय] time in music, iv. 12^b, 17^{a, b}.

लआ [लआ] a creeper. creeping plant, i. 28^b, 34^a; ii. 1^d, 9^d, 11^c; iii. 27^b.

लकव [लक] one hundred thousand, iii. 4⁵.

लक्य [लक्य] aim, mark, ii. 41^d.

लक् to see, behold. lakkhijjāe, i. 16^a. lakkhīadi, iii. 10^a.

लग् to adhere, cling to, to follow, elapse. laggāi, ii. 25^b. lagga, i. 16^c, 26^a. laggā, i. 22^b; ii. 6¹⁵. laggam, ii. 24^a. laggassa, i. 20³⁰. laggehi, i. 16^d.

लङ्का ts. name of Ceylon and its capital, i. 17^a, 20^a.

लङ्गिम- [लङ्गिम] youth, freshness, ii. 24^d.

लङ्ग to leap, jump over. laṅghaanti, ii. 31^c.

लङ्घि- [लङ्घि] mounting, transgressing, ii. 27^a.

लङ्को [लङ्को] success, splendor, the goddess of fortune, i. 20³⁶, 33^b, 34³⁸; ii. 22^b, 25^b, 28^d, 41^c, 48^b; iii. 18^a, 22^a, 26¹; iv. 19⁶⁶.

लङ्कण [लङ्कण] the (moon) mark, or spot on the moon, iii. 32^b.

लङ्कणमभ [लङ्कणमभ] the spot on the moon, which is held to resemble a deer, iii. 31^b.

लङ्किभ [लङ्कित] marked, furnished with, ii. 7^b.

लटुभ HD. 7. 26. charming, iii. 18^d.

लट्टि [लट्टि] a stick, stem, stalk; liana; a string of pearls adorned with a gem; anything thin or slender (at the end of compounds after words meaning body), ii. 6²², 10^a, 24^d, 41^a; iii. 2^a, 5^b, 18^b; iv. 19⁶⁴.

लणह [लणह] soft, smooth, fine, charming, iii. 28^b; iv. 8^a. laṇhaa, the same, ii. 24^c.

लदा [°ता] *a creeper, creeping plant*, i. 16^a, 34¹¹.

लप + आ *to speak*. ālaviadi, i. 4¹¹.

+ उद् *to speak, say*. ullavidana, iv. 18¹⁷.

लभ् *to take, get, obtain*. Caus., *to cause to take, to give*. lahaī, iv. 3^b. lahadi, i. 20^{27, 21}. lahanti, iii. 13^d. laha, i. 20²⁹. lahasu, iv. 19^c. lahadu, iii. 20¹⁰. lahejja, iii. 33^b. lahanti, ii. 31^b. labbhaī, iv. 23^d. laddha, i. 20¹⁴. laddhā, iv. 23^b. laddham, ii. 1^c; iv. 22^c. lambhio, ii. 44^c. lambhido, iii. 20¹⁶. lambhiā, ii. 13^a.

+ समा *to touch, anoint*. samālabha-nīo, ii. 11¹.

लम्ब् *to hang down*. lambijjanta, iii. 27^b.

+ अव *to resort to, partake in*. avalambedi, i. 20⁹.

+ आ *to support*. ālambia, i. 26^b.

लम्ब् ts. *hanging down*, i. 20¹⁰.

लम्बत्यङ्गो [°स्तनी] *a woman with large, pendulous breasts*, i. 20⁷.

लभ् ts. *attainment, obtaining*, ii. 28^c; iii. 15^b.

लस *to appear, come to light*. lasia, ii. 49^b.

+ वि *to shine, become manifest*. vilasāī, i. 36^d; ii. 48^b.

लहुं [°घु] *quickly, easily*, iii. 11^d; iv. 19³⁹.

ला H. 4. 238. *to put on*. lenti, i. 13^b.

लाजा [°जा] *parched or fried grain*, iv. 21¹.

लाडवेस [°टदेश] *name of a country, part of Gujarāt*, iv. 18^{18, 23}.

लावण्य [°य] *beauty, loveliness*, i. 32^a; ii. 3^a; iii. 1^c, 19^a, 20¹⁰.

नास [°स्य] *dancing, dance*, iv. 10^a.

लाह [°भ] *gaining, obtaining*, i. 12^a.

लिय् *to write, engrave, paint*. lihaī, ii. 40^b. lihijjaī, i. 27^c. lihido, ii. 8¹.

+ वि *to engrave, paint*. vilihium, i. 30¹.

लिङ्ग + आ *to embrace*. ālingasu, i. 34²².

लिह् *to lick, grind, rub*. liḍha, i. 16^a.

+ वि *to lick, to delight in*. vilihantu, i. 1^d.

लीला ts. *play, sport, beauty, ease, grace*, i. 34³⁸, 36^a; ii. 30^d, 37^a; iii. 3⁹; iv. 4^b, 7^a, 17^b. līlāghara [°grha], *a pleasure-house*, iii. 27^d. līlāvāna [°na], *a pleasure-garden*, iv. 2^c. līlojjāna [°dyāna], *the same*, iii. 22⁵.

लीलाद्वय [°यित] *play, sport*, ii. 34^a.

लुण्ट् *to rob, plunder*. luṇṭijjanti, iii. 20³. luṇṭia, iii. 11^b.

लुप + वि *to tear off*. vilutta, ii. 24¹.

लुम्बो H. 10. 7. 28. *a creeping plant, liana*, i. 32².

लेह [°ख] *a letter, writing*, ii. 6^{17, 20}.

लेहा [°खा] *a line, streak, the moon's crescent*, ii. 20^a, 41^b, 43⁵; iv. 9⁹.

लोअ [°क] *the world, mankind, men*, ii. 50^a; iii. 9^d; iv. 18^b.

लोअण [°चन] *an eye*, i. 26^a, 35^d; ii. 3^a, 50^a; iii. 8^d, 16^a, 19^a, 21^b.

लोट् H. 4. 146. *to sleep; to roll on the ground*. loṭṭai, ii. 4^b.

लोट्टण *rolling on the ground. racchā-lottāni. street-walker, strumpet, i. 20²⁸.*

लोल *ts. shaking, quivering, i. 36^c.*

लोह *ts. copper, i. 20⁹.*

व *see छ.*

वभ [पट] *foot, iii. 3⁹.*

वभंस [यस्य] *fem. °mī. friend, companion, ii. 13^a.*

वभण [चन] *voice, speech, words, i. 19^{2, 3}, 20²⁹, 21⁵; ii. 42²⁰.*

वभण [दन] *face, ii. 11^d, 18^b, 29²¹, 42^a; iii. 32^a; iv. 6^b.*

वभस्स [यस्य] *fem. °ssī. friend, companion, i. 20¹⁷, 25¹; ii. 6^{2, 13}, 11¹, 29^{4, 16}, 43¹¹, 47¹; iii. 2^{1, 2}, 3¹, 8², 12³, 20^b; iv. 2^c, 5^d, 18³⁴, 20¹², 21¹.*

वंस [श] *family, flute, i. 4⁷, 18⁹.*

वंसरोभणा [शरोचना] *bamboo-manna, Tabasheer (whose lustre is similar to that of the opal), iii. 4^a.*

वच् *to speak, call. vuccāmi, i. 34¹⁵.*

वच्छ [वृक्ष] *a tree, ii. 44^a.*

वच्छ- [वस] *the breast, bosom, iii. 19^b.*

वच्छा [वत्सा] *a girl, young woman, iv. 19^{17, 22, 44}.*

वच्छोम *name of a town, the capital of Kuntala, according to the commentaries, Vidarbhā, i. 25⁵.*

वच्छोमी *the Vaidarbhī style in poetry, i. 1^c.*

वज्ज *to deceive, dupe. vañcio, ii. 8^a.*

वज्जणा [ना] *fraud, iii. 34⁷.*

वड [ट] *the fig-tree, iv. 18^{30, 38}.*

वडसावित्तो [टसावित्तो] *the divinity fancied*

to be in the Vāṭa-tree during the Vāṭasāvitrīvrata, an observance among women on the day of the full moon of Jyāiṣṭha, iv. 9¹⁸.

वहुत्तण [वद्वत्त्व] *HD. 7. 29. growth, iv. 3^a.*

वड्डण [वर्धन] *growth, increase, ii. 29¹³.*

वड्डावभ [वर्धापक] *fem. °viā, congratulating, i. 16¹.*

वड्डिम- [वृद्धि] *H. 2. 154. growth, length, i. 34^c.*

वण [न] *a forest, i. 17^b, 18¹⁸; ii. 50^a.*

वण [ण] *color, beauty, i. 14²; ii. 7^b, 41^c.*

वण्ण [वर्ण] *description, praise, ii. 1³; iii. 30².*

वण्णिआ [वर्णिका] *a color, paint, i. 4⁶.*

वत्ता [वार्ता] *tidings, news, iv. 9².*

वत्थु [वस्तु] *an object, iii. 31¹.*

वद् *Caus., to cause to sound, to play. vāia, iv. 16^a.*

वदो [वतो] *the suffix vatī, iv. 9¹².*

वन्द *to salute, pay homage to, to worship. vandidum, i. 36¹. vandīa-di, i. 20³³.*

वम्मह [मन्मथ] *H. 1. 242. Cupid, ii. 3^d, 18^b, 39^b; iii. 11^c. Cp. मम्मथ.*

वर *ts. best, excellent; a boon, favor; a bridegroom, i. 1^b, 12^b; ii. 17^a; iv. 19⁵.*

वरिट्ठ [वृष्ठ] *best, most excellent, preeminent, ii. 11^d; iii. 2^c.*

वरिल्ल *a cloth, garment, ii. 36^a; iii. 3^c, 22^d; iv. 7^b.*

वरिस [वर्ष] *rain; a year, i. 20⁴¹; iv. 24^b.*

वरिसधर [वर्ष] *a eunuch, iii. 34³.*

वरिसि- [वर्षिन] *raining, iii. 31¹.*

वर्ण- to describe, praise. vannemi, ii. 32^a. vanna, i. 18¹⁴. vanniasī, i. 20¹⁰. vannido, i. 8^{1, 8}. vannidā, ii. 24²; iii. 26¹.

वल् to turn round, surround; appear. valanta, iii. 27^d. valia, i. 30¹²; ii. 24^a; iii. 2^c.

वलय [°य] a bracelet; a circle, i. 25^d; ii. 9^b, 16^a, 32^c; iii. 13^a, 18^a, 27^a, 32^b; iv. 7^c.

वलङ्ग [°यित] surrounded, encircled; bowed, curved, i. 33^d; iii. 19^b; iv. 20^d.

वलही [°भी] the sloping roof, i. 36^a.

वली a fold of skin on the belly, ii. 1^b.

वल्लह [°भ] dear, beloved; lover, husband, i. 18^a, 19^b, 34⁸; ii. 6²³, 29²¹.

वल्लहराज [°भराज] name of a king, i. 34⁸.

वल्ली ts. a creeping, winding plant, ii. 35^b.

वस to dwell. vasaī, iv. 20^c.

+ नि to dwell, stay. nivasāī, ii. 49^b.

वस + नि to put on, wear; to attire. nīatthā, ii. 14^a. nivasiam, i. 26^c.

वस [°श] influence; used in the instrumental case with the sense, on account of, i. 31^a, 36^c; ii. 31^c; iv. 18^{a, b}.

वसन्त ts. the spring, i. 12⁸, 13^d, 18¹⁴; ii. 1³.

वसन्तसेना [°न] name of a woman, iv. 9⁸.

वसुंधरा ts. 1. the earth, i. 16³. 2. name of the wife of the Vidyāsaka, i. 20¹⁴.

वसुहा [°धा] the earth, i. 25^a.

वह to bear, carry. vahanti, i. 19^a. vahanto, i. 18².

+ समुद् the same. samuvvahadi, i. 20^c.

वहू [°धू] a wife, i. 21^a; ii. 2^a; iii. 26^a; iv. 8^d.

वा ts. or, i. 18^{b, 10, 18}, 20¹⁰, 30²; ii. 27^a; iii. 20^{16, 17}; iv. 18³⁶.

वा to blow. vaanti, i. 17^d.

+ निस् Caus., to blow out. nivvāvido, iii. 22^d.

वाय [°त] wind, i. 15^d.

वायण [°दन] sounding, playing, iv. 18^a.

वाणी ts. speech, voice, i. 1^b, 20⁷.

वाद [°त] wind, i. 32².

वाम ts. left, i. 20¹⁵, 28⁴.

वामण [°न] a dwarf, pigmy, iii. 34⁸.

वारभ [°क] a vessel. cup, iv. 10^b, 13^a.

वारि ts. water, iv. 6^b, 8^c.

वारुण ts. consisting of water, iv. 13^b.

वारुणी ts. spirituous liquor, iii. 14^a; iv. 6^b.

°वाली [°पा] edge, i. 15^a.

वास + परि to make fragrant. parivāsia, iv. 5^c.

वास ts. dwelling, abode, ii. 3^b; iii. 22¹.

वास [°या] the poet Vyāsa, i. 1^a.

वासर ts. the day, i. 35^a; ii. 2^d; iv. 9^d.

वाहि- [°हिन] fem. °hinī, bearing, carrying, iv. 9¹⁰.

वि, after anusvāra वि, [अपि] though, also, cp. kim. vi, i. 4^{6, 9}, 7^a, 8^a,

- 13^c, 16^{d, 2}, 18^a, 20^{d, 7, 8, 10, 13, 14, 30}, 24¹, 25^b, 27^c, 28^{d, 3, 4, 5, 8}, 30¹, 31^{a, b}, 33^c, 34^{13, 20, 21, 36}; ii. 1², 5^c, 6^{13, 25}, 8^d, 10¹, 18^{a, b}, 23^c, 25^{a, b}, 28¹, 29¹⁰, 41^{3, 6}, 42^{a, b, 11, 15}, 45^a, 46¹, 47^c, 48^{a, b}, 49¹; iii. 1^{b, d}, 3^{c, 4}, 4^a, 8^{b, 4}, 9^a, 15^c, 20¹, 33^a; iv. 1^b, 6^d, 9², 16^a, 18^{17, 21, 22, 25, 31}, 19^{2, 9, 30, 60}, 20^{1, 6}, 22², 23¹. pi, i. 1^b, 4¹², 10^a, 13¹, 16¹, 18¹⁶, 19⁶, 20^{16, 20}, 22^a, 24¹, 25^{a, 4}, 34^c, 35^{b, c}; ii. 1^a, 11^{1, 2}, 27^c, 28^d, 39^a, 42¹⁷, 46^a, 48²; iii. 2¹, 3¹⁵, 9^c, 12^c, 13^c, 14^c, 15^b, 16^{c, 2}, 32^a; iv. 2^a, 4^c, 9^{c, 12, 14}.
- विभ** [इव] *as, like*, i. 1^d, 4^{2, 16}, 18¹⁵, 20^{d, 7, 9, 13, 30, 43}; ii. 6^{10, 19}, 11⁶, 40⁵, 45^b; iii. 2¹, 8¹, 10¹, 19², 20¹⁹; iv. 2¹¹.
- Cp. व्व.**
- विभइल्ल** [°चकिल] *a kind of jasmin*, i. 19^d.
- विभक्खण** [°चत्तण] *circumspect, wise, clever*, i. 20¹.
- विभक्खणा** [°चत्तणा] *name of the queen's female servant*, i. 18⁶, 19⁵, 20^{1, 4}, 34³⁵; ii. 6^{4, 13, 14, 17}, 10³, 11⁴, 41⁸, 42², 43³, 50³.
- विभट्ठु** [°दग्घ] *clever, experienced*, ii. 29¹³.
- विभण्ण** [°कल्य] *doubt, hesitation, suspicion*, iii. 10^a.
- विभम्मिद** [°जुम्मिद] *gaping, opening, display, machination*, iv. 18³⁴.
- विभलिद** *see गल् + वि.*
- विभसइ** *see कस् + वि.*
- विभार** [°च्चार] *consideration*, ii. 6³.
- विभाल** [°काल] *evening*, ii. 50⁴.

- विभोअ** [°योग] *separation, absence*, ii. 9^c.
- विक्कम** [°क्कम्] *force, prowess, valor*, i. 14².
- विक्खम्म** [°क्कम्] *an interlude between the acts of a drama*, i. 6^b.
- विक्खरइ** [Marāthī विखरण] *to scatter*, ii. 35^b.
- विचित्त** [°त्त] *various*, iii. 27^b; iv. 11^a, 20^c. °ttana [°tva] *variety, strikingness*, iii. 31¹. °dā [°tā] *the same*, i. 20¹; iii. 4⁶.
- विच्छाअ-** [°य-] *to make pale, outshine*. vicchāanto, ii. 30^a.
- विच्छेअ** [°ट] *interruption*, ii. 39^a.
- विच्छोल-** H. 4. 46. *to cause to quiver*. viccholanto, ii. 30^b.
- विजइ-** [°यिज] *victorious*, iv. 4^d.
- विज्जुल्लेह-** [°दुल्लेख-] *to act as lightning*. vijjullehāidaṃ, ii. 40³.
- विट्ठालि-** H. 4. 422. *fem. °linī, polluting*, i. 18³.
- विडम्ब** ts. *deception, fraud*, ii. 28^a.
- विडम्बणा** [°ना] *disguise, imitation, mockery*, iii. 12², 33^b.
- विडव** [°टप] *a branch, bush, thicket*, i. 19^b; ii. 43^{2, 12}.
- विडूर** [°दूर] *name of a mountain or country from which the Vaidūrya jewel is brought*, i. 34¹⁸.
- विणडिद** *see णड + वि.*
- विणा** [°ना] *without*, i. 18¹⁸, 20³⁶.
- विणास** [°नाश] *destruction*, iv. 24^a.
- विखवेदि** *see ज्ञा + वि.*
- वित्तिआर** [°वृत्तिकार] *a commentator*, ii. 32².

वित्थर [°स्तर] *extension, minute details*, i. 34^a; ii. 32²; iv. 3^a, 18⁹.

वित्थिस्स [°स्तोर्ण] *large, wide*, ii. 23^b.

विद् + नि *to tell, announce*. nivedemi, ii. 10^a; iv. 18⁴. nivedehi, i. 34¹. nivedaïssadi, ii. 29¹. nivediadi, ii. 22¹. nivedidam, i. 16¹; iv. 19¹⁷.

विन्दुरिल्ल ? *resplendent? tinkling?* [K. ujjvala; J. mañjughoṣa; R. vidrāna; U. vistāravat; in the Bālārāmāyaṇa, translated vyatikara, sadrca, and miçra], ii. 31^b.

विण्णलम्भ [विप्र] *separation*, iv. 2^b.

विब्रम्भ [°भम्भ] *perturbation, flurry of mind caused by love, amorous play*, i. 2^a, 16³; ii. 3^b; iii. 12^a, 32^a.

विब्रम्भलेहा [°भम्भलेखा] *name of the queen; name of a woman*, i. 16¹; iv. 9¹, 19⁴⁴.

विब्रम्भवन्त [°भम्भवत्] *fem. °vai, whirling round, swinging*, i. 21^b.

विब्रम्भसेणा [°भम्भसेना] *name of a woman*, iv. 9³.

विमाण [°न] *a car, vehicle*, i. 34²⁷; ii. 31^b; iv. 19⁵⁵.

विरभण, °णा [°चन] *arrangement, dressing, embellishment*, i. 20⁹; ii. 28^a.

विरह ts. *separation*, i. 35^c; ii. 42⁵.

विरहि- [°हिन] *fem. °hinI, separated from the lover or mistress*, i. 20^c; ii. 2^c.

विनास ts. *coquetry, grace, beauty*, ii. 40^a; iii. 31^a.

विनामिणी नी *a coquettish woman, a woman*, iv. 14¹.

विनुन see लुप + वि.

विनेवण [°पन] *ointment, unguent, cosmetic*, i. 30¹.

विनीभण [°चन] *an eye*, iii. 22¹.

विलोल ts. *rolling, unsteady*, ii. 32^c.

विचरीअ [°रोत] *incerted*, ii. 16¹.

विवाह ts. *marriage*, iv. 18^{55, 56}, 19^{17, 18}, 20^a, 21^a.

विश्र + अनुप्र *to enter*. anupavitttho, iv. 18¹.

+ उप *to sit down*. uvavisa, iv. 19^{15, 16}. uvavisaḍu, i. 24¹; ii. 29¹¹. uvavisia, i. 34¹³; ii. 41².

+ नि *to enter, fix. Caus., to fix, apply, place, arrange*. nivittthā, i. 21^b; iii. 12^a. nivittthā, iii. 2^d. nivesaanti, ii. 36^b. nivesaanti, i. 27^a. nivesiā, ii. 15^a. nivesiam, ii. 18^a. nivesidāo, iv. 9².

+ प्र *to enter. Caus., to introduce*. pavisaṃha, iii. 20^{5, 11}. pavisia, iii. 34¹. pavittthā, iii. 2¹. pavittthae, iv. 18¹². pavesaa, i. 21⁷.

विस [°ष] *poison*, iii. 20^a.

विसअ [°पय] *an object, matter; range, reach*, i. 24⁵; ii. 8^d.

विसट्ठ H. 4. 176. *to burst open, be expanded*, ii. 4^b.

विसहर [°पधर] *a snake*, iii. 20^a.

विमरि- [°गिन] *fem. °rim, wandering about*, iv. 19⁶⁶.

विसुद्ध [°सुद्ध] *correct, accurate*, iv. 12^a.

विसेम शेष *difference, mode, variety*, i. 8^{a, b}; iii. 15^b.

विसेसभ [शेषक] *a mark on the forehead with sandal etc.*, iii. 32^b.

विहि °धि *performance, manner, conduct, rule, fate, destiny*, ii. 28^a; iii. 14^a; iv. 1^b, 3^d, 18¹².

विहूसण [भूषण] *ornament, decoration*, ii. 25^b.

वीअणभ [जनज] *produced by fanning*, iv. 8^c.

वीज् *to fan*, vijaissam, iii. 22².

वीणा *ts. a lute*, i. 4³.

वुत्तन्त वृत्तान्त *news, tidings*, ii. 11².

वृ + नि *Caus., to ward off*, nivāria, ii. 29^d.

वृत् *to be, abide, stay*, vattāi, ii. 4^c, 20^b; iii. 29^b, vattādi, i. 34³¹; ii. 41³, 50¹; iii. 22⁸; iv. 19⁶⁰, vattānti, i. 12¹, 13^c; ii. 5^d; iii. 27^d.

+ आ *Caus., to stir, churn*, āvattā, i. 16^b.

+ उद् *Caus., to rub, clean, anoint*, uvvattāma, ii. 12^a.

+ प्र *to go forward, proceed; to arise, be produced; to begin; to be occupied with*, paattāi, ii. 4^c, paattāū, i. 1^b, pavattādu, iii. 20⁷, paatto, i. 36^c, paattā, iv. 16^b, pautto, i. 4², 6²; iii. 3¹⁷, paüttā, i. 4¹⁶, 16⁴.

+ सम *to become, arrive. Caus., to anoint*, samvutto, ii. 50⁴, samvuttā, iii. 22¹, samvattāṇam, ii. 46^a.

वृध् *to increase. Caus., to augment; to congratulate*, vadḍhanti, iii. 11^c, vadḍhia, iii. 10^d, vadḍhāviasi, i. 12³, vadḍhāvidā, i. 16².

वृप् *to rain*, varisidum, iii. 3¹⁷.

वेअ [°द] *the Veda*, i. 24^b.

वेअडिअ [वैकटिक] *a jeweller*, iii. 4³.

वेअणा [°दना] *feeling, pain*, iii. 4³; iv. 19³⁵.

वेज्ज [वैद्य] *a physician*, iv. 7^c, 18²⁷.

वेणी *ts. a braid of hair*, i. 13^b; ii. 1^a, 39^b.

वेणु *ts. a flute*, iv. 6^a, 18^a.

वेदिआ [°का] *an altar, raised seat*, ii. 29¹³.

वेरुलिअ [विदूर्य] *H. 2. 133. the Vaidūrya jewel, cat's eye*, i. 34¹⁸.

वेला *ts. time, opportunity*, ii. 6¹⁵, 41⁵.

वेष्ट *to surround, enclose, embrace*, vedhiam, i. 30^b.

वेस [°ग] *dress, apparel*, iii. 18^a; iv. 7^d, 18^{a, b}.

वे *see त्वम*.

व्यध् *to pierce. Caus., to cut, perforate, bore*, vindhanti, i. 32^d, viddhāvidā, iii. 4⁸.

व्व. व [इव] *like, as*, vva, i. 18^d, 29^d, 35^d; ii. 33^b, 34^b, 36^b, 39^a, 46^d, 48^b; iii. 2^{a, b}, 20^a, 25^a, va, i. 4^d, 16^d; ii. 35^b, 37^b, 38^b, 40^b; iii. 20^a, 28^b; iv. 9^b, 17^b. Cp. विअ.

शङ्क *to fancy*, saṅke, iv. 22^c.

शम + नि *Caus., to hear, listen to*, nisāmaa, ii. 29^c.

शिक्ष् *Caus., to teach, instruct*, sikkhāviasi, ii. 27¹.

सुप् *Caus., to wither, emaciate*, sosa-nijjo, iv. 2², sosañijjā, iv. 2¹.

श्रु to hear. सुण, ii. 27^d. सुणसु, i. संचाडी [*टिका] HD. 8. 7. a couple, union, 8². सुणādu, ii. 9¹; iv. 9⁴. souṇa, contact. 1. 5¹.
i. 35^c. सुणिadi, i. 4¹⁰, 21²; ii. 10¹. सचन्दण [*न अनु] sandal, rubbed with
suvantaṁ, ii. 27^d. sudam, ii. sandal, iv. 6^c.
24¹; iii. 20¹. सच्च [*त्य] true, real; adv. indeed, for-

श्लाघ to praise. salāhaṇijjo, iv. 3¹.

श्वस + उद् to be loosened, relaxed. ūsa-
santaṁ, ii. 24^b.

+ वि to trust, confide, rely. visasiadi.
iv. 20³.

स [स्व] one's own, iv. 19².

सअ [शत] a hundred, iii. 27^c. Cp. सद.

सअं [स्वयम्] self, ii. 47¹.

सअंकित [स्वयंकृत] self-made, i. 19³.

सअण [शयन] a bed, couch, iii. 27^c.

सअल [सकल] all, entire, i. 34^c; ii. 5¹.
28^c, 47^c; iv. 6¹, 20¹, 24¹.

संविहाणअ [*धानक] arrangement of inci-
dents, i. 34²⁵.

सङ्गअ [संस्कृत] the Sanskrit language, i. 7⁴.

सङ्गद the same, i. 6².

सङ्करा [शर्करा] sugar, ii. 26¹.

सक्खि- [साक्षि] an eye-witness, i. 18¹;
iii. 24^b.

सग [स्वर्ग] heaven, i. 4¹.

सङ्का [श] hesitation, scruple, fear, iii.
34¹.

संकेद [त] a rendezvous, ii. 41⁹, 50².

सङ्ग ts. touch, contact, ii. 28^c.

सङ्गम ts. meeting, union, intercourse, iii.
6^b, 34⁹; iv. 3¹, 9^a.

सङ्घि- [*ङ्घि] fem. *gini. touching,
meeting, attached to, ii. 20^a; iii.
24^b.

सच्च [*त्य] true, real; adv. indeed, for-
sooth, i. 20¹; ii. 6⁴; iii. 8^a, 12¹,
20¹, 22¹; iv. 20². Compar., sacca-
dara, ii. 6⁵.

सच्छन्द [स्व] at one's own will, iv. 2¹.

सज्ज ts. ready, prepared, ii. 28¹, 29¹²;
iv. 20¹.

सज्जण [*न] a good person, iii. 20¹⁷.

सज्जी- to be prepared, make ready.
sajjanti, i. 4¹. sajjiṇṇanta, iii.
27^c.

सञ्ज [साध्य] to be accomplished, attain-
able, possible, i. 25^d.

संचअ [*य] heaping up, collection, ii. 1²;
iv. 9⁷.

संचरण ts. going, motion, iii. 23¹.

संचारि- [*रि] fem. *rini, moving, wand-
ering, iv. 19⁶.

संजीवि- [वि] fem. *vini, bringing to
life, resuscitating, ii. 3^c; iv.
23^b.

संजोअअर [*योगर] uniting, bringing to-
gether, i. 34¹.

संझा [*ध्या] evening, i. 34¹, 36¹; ii. 41³,
50¹; iv. 4^a.

सट्ठअ [*क] a kind of drama, i. 4¹, 6^a,
12^b.

सण [श] hemp, i. 20¹.

सणिहिद [निहित] near, ii. 41¹, 50¹.

सद् + प्र to be pleased, propitious. pa-
sati, iii. 21^b.

सद [शत] a hundred, i. 20¹, 21¹. Cp. सअ.

सह [शब्द] a word, sound, speech, noise, i. 8^a, 20^c, 36^c; iii. 31¹; iv. 9^c.

संतापि- [पिन्] fem. °vinī, burning, afflicted, iv. 9^c.

संतोषि- [पिन्] fem. °sinī, pleasing, comforting, ii. 29^c.

संधि ts. union, friendship, peace, ii. 6¹¹, 13¹, 16¹.

सपञ्चम ts. with the Pañcama mode, iv. 6^a.

सप्य [°र्प] a snake, iv. 18²⁷.

सम ts. same, equal, like, even, plain; adv., together, with, i. 19^a, 20^{12, 26, 33}, 24^d; ii. 10¹; iii. 6^b, 8^a; iv. 6^b, 12^a.

समय [°य] time, i. 20²⁹, 36^b; ii. 6²¹, 50¹; iii. 3¹¹, 19^c; iv. 4^b, 7^d, 18⁷.

समणि ts. adorned with jewels, iii. 18^a.

समत् see आप + सम.

समसोपिआ [°शीर्षिका] a setting on a par with, equality, i. 20²⁶.

समाभम [°गम] meeting, arrival, iii. 8^a.

समारम्भ ts. beginning, i. 14².

समिद्धि [°मद्धि] abundance, ii. 44^c.

समुद्द [°चित] fit, appropriate, iv. 19¹⁶.

समुदभ [°य] collection, multitude, i. 28².

समुद् [°द्र] the ocean, ii. 29¹³, 43⁵; iii. 4³.

समहन्त [°द्रान्त] sea-shore, iii. 3¹⁴.

समोरपिच्छ [समयूर°] with peacocks' tail-feathers, iv. 14^b.

संपद् [°प्रति] now, i. 35^b.

संयक्त्रि- [°किन्] mixed with, having contact with, i. 17^b, 20^c.

संपदं [सांप्रतम्] now, i. 19⁶, 34⁷; iii. 26².

संपुड [°ट] a cavity, fold, ii. 6²³, 24²⁵, 7^a.

संपुस [°पूर्ण] full, iii. 25^d.

सम्भव ts. birth, origination, iv. 22^b.

संभोज [°ग] copulation, i. 20^a; ii. 28^c.

संमुह [°ख] facing, opposite, ii. 36^a.

सर- [°रस] a lake, pond, iii. 29^a.

सर [श°] an arrow, ii. 3^d, 45^b; iii. 11^c; iv. 4^d, 20^d.

सरभ [शरद्] the autumn, iii. 3¹¹, 28^d.

सरण [श°] refuge, ii. 10^b.

सरणी ts. a path, line, row, swarm, ii. 6^a.

सरल ts. straight, honest, ii. 23^a, 30^d.
°ttana [°tva], sincerity, iii. 10^b.

सरस्वई [°स्वतो] the goddess of poetry, i. 1^a.

सरस्वदी the same, i. 34³⁴; ii. 10³, 4.

सरहसं [°भसम्] impetuously, ii. 50^b.

सरिआ [°रित] a river, ii. 27^b, 35^a.

सरिच्छ [°दृच्] equal, like, i. 19^c, 29^b.

सरिस [°दृश] the same, i. 35^a; ii. 10^a, 11^a, 38^a; iii. 14^d.

सरीर [श°] body, iv. 19³², 21^c.

सरीरि- [शरीरिन्] fem. °rinī, embodied, iv. 19⁶⁴.

सलाआ [शलाका] a pin, stick used as a brush or pencil, i. 20⁷, 34¹⁸.

सलिल ts. water, i. 17^d, 20¹³; iii. 20³, 22¹; iv. 13^a.

सवज्जा [°पर्या] worship, attendance, i. 34³⁵.

सवण [श°] an ear, i. 29^a; ii. 8², 18^a; iii. 2^d, 19^a; iv. 6^a.

सवर [शब्°] a mountaineer, savage, iv. 19⁶⁴.

सर्व [सर्व] every, each, all, i. 7¹, 14²,

18¹; ii. 6¹, 24², 27², 28²; iii. 8¹; iv. 2¹⁰, 18¹, 23¹.

सर्व्वकम् [सर्व्वकम्] *all-scratching, i. e. very galling or exciting, i. 18^d.*

सर्व्वस्म [सर्व्वस्म] *the very essence, i. 28^b.*

ससङ्क [शशङ्क] *the moon, iv. 23¹.*

ससहर [शशध] *the same, iii. 30^a, 31^a.*

ससि- [शशिन] *the same, i. 25¹; ii. 10^c, 20^b, 21^b, 32^d; iv. 3^b.*

ससिण *the same, iii. 33^b.*

ससिष्यहा [शशिप्रभा] *name of a queen, the mother of Karpūramāñjarī, i. 34¹¹, 17.*

ससिहण्ड [शशिख] *a digit of the moon, i. 3^a.*

ससुर [श्वसुर] *a father-in-law, i. 18².*

सह् to endure. *sodhavvo, iv. 1^a.*

सह ts. *together with; at the same time, ii. 6¹¹, 15, 19¹, 1. d, 42¹, 50^a, b; iii. 34^b; iv. 2^b.*

सहभर [च] *a companion, friend, husband, ii. 41⁶.*

सहसि [चर्म] *with joy, ii. 34^b.*

सहसा ts. *forcibly, suddenly, i. 18^d, 29¹; ii. 45^b; iii. 3^d, 20¹⁵.*

सहा [भा] *an assembly, i. 1⁹.*

सहाव [स्वभाव] *innate disposition, nature, iii. 11^a.*

सहिभा [स्त्री] *a female friend, iv. 13^b.*

सहितण [वित्त्व] *friendship, ii. 28¹.*

सहित [त्] *accompanied by, together with, i. 28²; ii. 42².*

सही [स्त्री] *a female friend, i. 19⁵; ii. 7^a, 29^b, 41¹, 43¹, 50¹; iii. 19², 20²; iv. 9¹⁴, 19³⁹, 67.*

साभं [यम्] *in the evening, iv. 4^b, 8^b, 18⁷.*

साभरदन [साम] *name of a merchant, iii. 5².*

साध् + प्र to adorn, decorate. *pasahia, ii. 22^a.*

सामणी [य] *completeness of outfit, outfit, the requisites, ii. 41⁶, 42¹; iv. 9¹³, 19¹⁷.*

सामल [श्या] *blackish, i. 16^c.*

सामा [श्या] *night, iv. 8^c.*

सार ts. *essence, vigor, iii. 10^d.*

सारङ्ग ts. *an antelope, ii. 20^b; iv. 1^b.*

सारङ्गिभा [का] *name of a female servant of the queen, iv. 9¹⁴, 18⁹, 20⁶.*

सारिभा [का] *a kind of bird, Maina, Acridotheres tristis, i. 18¹⁵.*

सारिक्व [मृत्त] H. 1. 44. *like, similar, iv. 19³⁰. °dā [sadrkṣatā] likeness, resemblance, iv. 19⁵³, 59.*

सालिभा [शालिका] *an apartment, room, i. 14^c.*

सावत्तभ [पत्न्य] *the position of a rival wife, iv. 23^a.*

साम [श्वा] *a sigh, ii. 9^a.*

सामण [शासन] *direction, order, iii. 9².*

साहार [साहकार] *produced from the mango, iv. 5^b.*

साहि- [शयिन] *a tree, ii. 46¹.*

साहिम्ह [-भिमुख] *fem. °hi, facing one another, iv. 12^b.*

साहुलिभा H.D. 8. 52. *a garment, cloth, i. 20^c.*

मिश्र [चय] *a cloth, garment, i. 4¹, 26^c; iii. 22².*

सिक्खावण [शिखावण] *teaching*, ii. 8^c.
 सिधं [शीघ्रम्] *quickly*, i. 4^d.
 सिग्धत्तण [शीघ्रत्वं] *speed*, i. 18¹³.
 सिङ्गार [ङ्] *love, passion*, ii. 3^c; iii. 10^d; iv. 19²⁴, 23^b.
 सिच् *to sprinkle*. siñcanti, iv. 10^b. siñcijjanti, iii. 20³. sitta, iii. 22¹. sitto, i. 20⁴³.
 सिञ्जा [शि³] *tinkle, jingle*, ii. 32^c.
 सिञ्जिअ [शिञ्जित] *tinkling, singing*, i. 18¹.
 सिद्धिल- [शिथिलय-] *to relax, loosen*. si-dhilaami, ii. 1¹.
 सिणिद्ध [सिन्ध] *affectionate*, i. 16³.
 सिद्ध ts. *a kind of supernatural being*, i. 25^c.
 सिद्धि ts. *witchcraft, magic power*, i. 21⁵.
 सिन्दुवार *name of a tree (Vīter ne-gundo) and its flower*, i. 19^b; iv. 7^a.
 सिण्णि H. 2. 138. *a conch-shell*, i. 4^b.
 सिर- [शिरस्] *head, top, summit*, ii. 46^d; iii. 3^c; iv. 19³⁵.
 सिरिखण्ड [शी²] *sandal-wood*, iv. 4^a.
 सिरिताली [शी²] *a kind of toddy-palm*, ii. 1².
 सिरिआसेहर [श्रीराजशेखर] *the renowned Rājāṣekhara*, i. 10^a.
 सिरिवज्जाउह [श्रीवज्जायुध] *name of a king*, iii. 5².
 सिरि [शी] *wealth, dignity, beauty*, i. 33^b; ii. 48^a; iii. 15^c.
 सिरीस [शिरीष] *the flower of Acacia sirissa*, iv. 7^a.
 सिला [शि¹] *a stone, rock*, ii. 15^b; iv. 9⁷.
 सिलीमुह [शिनीमुख] *an arrow*, ii. 19^b, 38^a, 46^b; iv. 4¹, 9¹.

सिलोअ [श्लोक] *a verse*, ii. 7^b, 8¹, 9¹.
 सिविणअ [स्वप्न] *a dream*, iii. 2², 3^a, 4^a, 6^a, 7, 4⁶, 8^a, 20⁴.
 सिसिर [शिशि] *cold; the cold season*, i. 13^d; iv. 6^b.
 सिसिरोवआर [शिशिरोपचार] *artificial refrigeration, means for cooling*, ii. 41^c, 42^a, 8^a, 21¹; iii. 19².
 सिमुत्तण [शिमुत्त्व] *childhood, infancy*, i. 20^d.
 सिहण्ड [शिख^a] *a lock of hair left on the crown of the head (used as synonymous with ṣekhara)*, i. 5^a.
 सिंहारि- [शिखरिन्] *a mountain*, i. 15^d.
 सिहा [शिखा] *top, tip; edge*, ii. 47^c; iii. 25^c; iv. 3^d.
 सिहण HD. 8. 31. *the female breasts*, i. 34^b; iii. 16^b; iv. 7^a.
 सोअल [शोतल] *cool, cold*, i. 15^d; iv. 4^b, 6^a, b, c, d.
 सोमन्तिणी [ःनो] *a woman*, i. 15^b; ii. 28^b.
 सोल [शो¹] *nature, disposition*, ii. 6^c.
 सोस [शो¹] *head*, i. 20²⁷; iv. 2⁴, 12^a, 18²⁷.
 सुअ [युक्] *a parrot*, iv. 2⁶.
 सुआ [ःता] *a daughter*, i. 3^b, 12^b.
 सुउमार [ःकुमार] *very delicate or soft*, i. 7^a, 20⁷.
 सुकइ [ःवि] *an excellent poet*, i. 20²⁰.
 सुट्टुदर [सुट्टुतरम्] *excellently, exceedingly*, i. 20⁷; iv. 20¹⁵.
 सुणअण [ःनयन] *having beautiful eyes*, ii. 11^d.
 सुत्त [सूत्र] *a thread, fibre*, ii. 50^c.
 सुत्तआर [सूत्रकार] *an author of Sūtras*, ii. 32¹.

मुक्ति [युक्ति] *a pearl-oyster*, iii. 3¹⁸, 4^{a, 1, 3}.

मुत्थ [मुत्थ] *well-conditioned*, ii. 1^a.

मुन्दर ts. *fem. °ri, beautiful, lovely*, i. 20^a; ii. 44^c; iii. 28^a, 34^a; iv. 21^d.

मुन्दरकेली ts. *name of a woman*, iv. 9¹¹.

मुन्दरत्तण [°त्व] *beauty, loveliness*, i. 14².

मुन्देर [मौन्दर्य] *the same*, i. 28^b, 33^c; ii. 48^a.

मुण्यज्जल [°प्राज्जल] *very straight, honest, sincere*, ii. 27¹.

मुवहुल ts. *very great*, iii. 12^d.

मुमरण [स्म°] *remembering, recollection*, ii. 10^b.

मुर ts. *a god*, i. 25^c. sura-apa [-jana], *the gods*, i. 3^a.

मुरअ [°त] *copulation, sexual intercourse*, i. 24^d.

मुरद्दा ts. *a subterranean passage*, iii. 22⁹, 34⁹; iv. 9^{a, 7}, 18¹⁸, 19^{a, 24}.

मुरसरिदा [°रित] *the Ganges*, iii. 3⁷.

मुरहि [°मि] *the spring*, i. 14²; ii. 22^b.

मुरा ts. *spirituous liquor*, i. 24^d; iv. 4^b, 19^a.

मुलक्खणा [°वणा] *name of a woman*, i. 34³⁵; ii. 9¹.

मुलील ts. *very waving, unsteady*, iii. 11^a.

मुवण [°ण] *gold, a golden coin*, i. 14², 18¹⁸, 19⁷, 20¹⁴; ii. 41^a; iii. 4⁵, 5^{b, 3}, 22^c.

मुवत्तल [°तुल] *very round*, iii. 4^b.

मुसूसअ [मुसूषक] *attentive, obedient*, i. 20³⁴.

मुह [°ख] *happy, agreeable; happiness*,

ease, joy, i. 3^b, 14², 34¹¹, 36^b; ii. 28^d; iii. 24²; iv. 21⁶.

मुहअ [°भग] *blessed, beloved, beautiful*, ii. 9^c, 10^d; iv. 3¹. -ttana [-tva], *beauty, loveliness*, iii. 13^d.

मुहसंझा [°खसंध्य] *a happy evening*, ii. 49¹.

मुहसिद [°भाषित] *a witty saying, good counsel*, iv. 9^{5, 12}.

स ts. *go, proceed, flow*. saraī, ii. 6^c. saranta, ii. 35^a.

+ अय to *go away, to vanish*. osaranti, iii. 16^d; iv. 18^b.

+ प्र to *flow forth, to grow*. Caus., to *extend*. pasaranta, iii. 10^c, 11^a. pasārida, i. 16³.

+ प्रति Caus., to *arrange*. paḍisāredi, i. 4¹. paḍisāriadi, i. 4¹.

से H. 3. 81. *his, her*, i. 29²; ii. 1³, 6^c, 13^a, 18^a, 30^d, 35^a, 46^a.

सेअसलिल [स्वेद°] *sweat, perspiration*, iii. 22¹.

सेज्जा [°य्या] *a bed, couch*, i. 23^c; ii. 4^b; iii. 3^a, 27^d.

सेट्ठि- [°पेठिन] *a merchant*, iii. 4⁵.

सेणा [°ना] *the word senā*, iv. 9¹.

सेरन्धी [सिरन्धी] *a female attendant in the women's apartments*, i. 36^c; iv. 9⁹.

सेव् to *attend upon, frequent*. sevāi, ii. 17^b.

+ नि to *practice, enjoy*. nisevia, iv. 8^b.

सेम [°पे] *remaining; rest*, ii. 29^{1, 4, 5}; iv. 4^d.

सेहर [°शेखर] *a crest; chaplet, diadem*, iii. 13^a.

सेहालिभा [शेफालिका] *a kind of flower supposed to blossom by moon-light*, iv. 18³⁶.

सोडोस्तण [शॉटोर्ग] *vulor*, i. 32³.

सोढव्व *see सह*.

सोण [शो^०] *real*, i. 26^a.

सोत [सोतस] *a stream*, i. 12^b; ii. 27^b; iii. 37.

सोत्तिभ [स्रोत्रिय] *a learned Brāhmaṇa*, iv. 20^a.

सोविदल्ल [सो^०] *a harem-keeper*, iii. 34^s.

सोसण [शोष^०] *emaciating, name of one of the arrows of Cupid*, i. 32^d; iii. 26^c.

सोहण [सोभाग्य] *beauty, charm*, ii. 3^b.

सोहज्जण [शोभाज्जन] HD. 8. 37. *horse-radish*, i. 20²⁹. (K, phalguna-māsi tatkaṇḍam khaṇḍayanti; J, puṣpanimittam cākhaṇam troṭanam ity arthaḥ.)

सोहा [शोभा] *light, splendor*, i. 28², 29², 31^{a, b}, 34¹⁷; ii. 10^b, 25^a; iii. 25^c.

सोहि- [शोभिन] *shining, lovely*, ii. 7^b.

सखल् *to tumble, fall down, end*. khalīa, i. 20^a. khaliām, i. 32^b.

स्तम्भ *Caus., to stop, arrest*. thambhemi, i. 25^b.

स्तु + प्र *to spread, to make a bed*. pattharijjanti, i. 36^b.

+ वि *to increase. Caus., to spread, extend*. vittharanti, ii. 2^d. vitthārida, iii. 8⁴.

स्या *to stand, remain, find place. Caus., to place, arrange*. ciṭṭhasi, i. 18¹⁵; iii. 2¹. thāi, i. 34^a. ciṭṭhadi, i.

21⁴; ii. 6¹⁰; iv. 20⁹. ciṭṭha, ii. 42²¹; iv. 19²⁴, 20¹. ciṭṭhadu, i. 34²⁶; ii. 41⁶. ciṭṭhissam, i. 20³⁴. thia, ii. 33^a; iii. 23^a. thida, iv. 18³⁰. thio, ii. 1^b, 46^d; iii. 4^a. thido, iii. 3¹⁵, 4¹. thia, i. 26^c. thidā, i. 20^{b, 18}. thiam, ii. 47^d. thidam, i. 20²⁷. thidenā, ii. 29⁷. thie, iii. 25^a. thāvia, ii. 43². thāvio, ii. 17^a. thāvido, i. 4⁷. thāvidāo, iv. 9¹⁰.

+ उद् *to stand up, rise*. utthiūṇa, iii. 21^a. utthia, ii. 43⁵.

+ प्रति *Caus., to place, establish*. paḍiṭṭhāvidā, iv. 18¹¹.

+ सम *to stand, to be settled, fixed*. samthido, iii. 3¹⁸. samthiā, iii. 3^b, 5^b. samthidā, iv. 19⁶⁴.

स्ना *Caus., to wash, bathe*. nāvio, i. 29^c.

स्पृग् *to touch*. putṭha, iv. 22^d.

स्फट् *Caus., to split, cleave*. phāḍidāo, iii. 4³.

स्फुट् H. 4. 177. *to break, fall asunder*. phuḍanti, iii. 20³.

+ प्र *to open, become manifest*. paḥuttai, ii. 4^a.

स्फुर् *to appear, become manifest, to quiver, vibrate*. phuraū, i. 1^c. phurantao, iii. 31^b.

+ वि *to quiver, shine, blaze out*. vipphuraī, iv. 3^c. vipphuranto, iv. 24^d.

स्म *to remember*. sumarasi, ii. 24³.

+ वि *to forget*. visumaridāim, iv. 19⁴⁶.

संस *to fall down*. saṁsamāṇam, i. 27^b.

- स्वप् *to sleep.* suvanti, i. 14^c. sutto, हलत्रोल HD. 8. 64. *murmuring, noise,* i. 4^c; iii. 34^c.
- हं *see* अहम्.
- हंस *ts. fem. °sī, a swan, flamingo,* ii. 6¹⁰, 8^a; iii. 29^a. हलिट् [°मिद्रा] *turmeric,* iii. 1^a.
- हङ्कार- *to call, summon.* hakkārāi, ii. 33^b. hakkariṇa, ii. 36^b. hakkāria, i. 4¹². hakkaria lu, iv. 20^a. हस *to laugh, mock. Caus., to cause to smile, laugh.* hasanti, iv. 18^b. hasantie, i. 20¹. hasia, iv. 18^b.
- हत्य [°स्त] *a hand,* i. 18¹⁰, 26^b, 36^c; ii. 6¹⁷, 29^a, 4; iii. 3^b, 23^a; iv. 9^a, 9^b, 10^a, 12^a, 15^a, 20^a. + उप *to deride, ridicule.* uvahasami, i. 18^a.
- हन *to strike, beat.* haā, ii. 43^a. + चि *to smile.* vihasia, iv. 18²³.
- हन्त *exclam., go to! mind you!* ii. 26^a. हा *ah, alas,* iii. 22^a.
- °हर [°धर] *carrying,* ii. 6¹. हा + परि *to be inferior to.* parihamaṇa, iii. 8^c.
- हर *ts. a name of Īra,* ii. 6^a; iii. 3^a. हार *ts. a garland, necklace,* ii. 10^a, 11^a, 17^a, 23^b, 32^a, 35^a; iii. 2^a, 18^b, 20^a; iv. 7^a.
- हरण *ts. stealing, fascinating,* ii. 28^b, 31^d; iii. 18^c. हाल *ts. name of a poet,* i. 20²⁰.
- हरि *ts. a name of Viṣṇu,* i. 24^a. हास *ts. laughter, merriment,* ii. 3^b, 10^b; iv. 14^b.
- हरिभन्दपुरी [हरिभन्द] H. 2. 87. *the city of Hariṣcandra, supposed to be situated in mid-air, a jata morgana,* ii. 40^c. हि *ts. because, for,* i. 14^a, 16^a.
- हरिभाल [°ताल] *yellow orpiment,* iii. 22^a. हिअअ [हृदय] *heart,* i. 34^a; ii. 26^a, 30^c, 43; iii. 8^c, 16^a, 18^c, 20¹⁷.
- हरिउडु [°वृद्ध] *name of a poet,* i. 20²⁰. हिण्ड *to go, wander.* hindase, iii. 34^a.
- हरिकेली *ts. a name of Bengal,* i. 14². हिन्दोल- *to swing.* hindolaanti, ii. 29⁷.
- हरिणङ्क [°णाङ्क] *the moon,* i. 10^b, 12^a, 25^a; iii. 20¹⁶, 34^a. हिन्दोलअ [°क] *a swing,* ii. 29^a.
- हरिणच्छ [°णान] *fem. °cchi, deer-eyed,* iii. 22^d. हिन्दोलअप्पभञ्जणी [°कप्पभञ्जनी] *the swing-breaker, the swing-festival,* ii. 6²³.
- हरिणी *st. a doe, female antelope,* ii. 41^c. हिन्दोलण [°न] *swinging,* ii. 32^d, 34^a.
- हु *see* कवु. होरअ [°क] *a diamond,* ii. 25^b.
- हुंकार *ts. the sound hum, murmur, humming,* i. 36^d; iii. 20⁷; iv. 15^a.

हुडुङ्ग ts. a small musical instrument.
perhaps timbrel, drum, iv. 16^a.

हुदवह [हुत] fire, iv. 21¹.

हृ to carry, carry away, captivate, to
enchant. harāi, iii. 20^d, 22^a. ha-
ranti, ii. 26^a.

+अनु to imitate, resemble. apuharāi,
i. 6^a. apuharadi, ii. 41⁵.

+परि to avoid. pariharia, i. 6².

+वि to sport, play. viharāi, ii. 41^c.

हेला ts. ease, facility, ii. 29^b, 35^a,
47^b.



PART III

ESSAY

ON

RĀJAÇEKHARA'S LIFE AND WRITINGS

BY

STEN KONOW

1. Chronological List of Books and Papers Concerning Rājasekhara.

1827. **Wilson, H. H.** Select specimens of the theatre of the Hindus. 3 vols. Calcutta, 1826-27. References to 3d ed., 2 vols., London, 1871.
1862. **Hall, Fitz-Edward.** Vestiges of three royal lines of Kanyakubja, or Kanauj, with indications of its literature. *Journal of the Asiatic Society of Bengal*, xxxi. 1 ff.
1869. **Govinda Deva S'āstri.** The Bālatāṇḍyana. A drama by Rājasekhara. Edited etc. Benares. Reprinted from the *Pandit*, a monthly journal of the Benares college, devoted to Sanskrit literature, old series, vol. iii., nos. 25-35.
1871. **Vāmanācārya.** The Viddhaśātubhanjikā edited etc. The *Pandit*, old series, vols. vi. and vii., nos. 65-73.
1872. **Vāmanācārya.** The Karpuramañjarī edited etc. The *Pandit*, old series, vol. vii., nos. 73-76.
1873. (**Jivānanda Vidyāsāgara.**) Biddhashala Bhaujika, a drama by Rajasekhara, with a commentary by Satyavrata Samasrami. Calcutta.
1873. **Aufrecht, Theodor.** Ueber die Paddhati von Çarṅgadhara. *Zeitschrift der deutschen morgenländischen Gesellschaft*, xxvii. 1-120.
1878. **Borooah, Anundoram.** Bhavabhūti and his place in Sanskrit literature. Calcutta.
1879. **Cunningham, A.** Report of a tour in the Central Provinces in 1873-74 and 1874-75. *Archaeological survey of India*, ix. 85. Calcutta.
1881. **Borooah, Anundoram.** Practical English-Sanskrit Dictionary. Vol. 3. With a prefatory essay on the ancient geography of India. Calcutta. See especially §§ 131 and the following.
1883. **Müller, F. Max.** India: what can it teach us? London.
1883. **Pischel, R.** [Review of] Kausika's Zorn (Tschandakaṇḍika). Ein indisches Drama von Kschemiśvara. Zum ersten Male und metrisch übersetzt von Ludwig Fritze. *Göttingische gelehrte Anzeigen*. 1883, pages 1217-41.
1883. **Hariçandra.** Karpur Mañjarī, saṭṭak (Yah maṭak çuddha prakṛt bhāṣa mein Rājasekhara kabi ka banaya hua hai . . .) Banaras: Āryayantralaya sambat 1939.
1883. **Jībānanda Vidyāsāgara.** Biddhashala bhanjika, a drama by Rajasekhara-kabi. Edited with a commentary. Calcutta. "Dvityasamskaraṇam."
1884. **Bhandarkar, R. G.** Report on the search for Sanskrit mss. in the Bombay Presidency during the year 1882-83. Bombay.

1884. **Peterson, Peter.** A second report of operations in search of Sanskrit mss. *Journal of the Bombay Branch of the Royal Asiatic Society*, no. xlv. Pages 344, 636.
1884. **Jīvananda Vidyāsāgara.** *Bakramayana nama natyakam mahakavi çri Rājasekhara viracitam . . . vyākhyāyāvitam.* Calcutta.
1885. **Cappeller, Carl.** *Pracandapāṇḍava* [or *Balabharata*] ein Drama des Rājasekhara. Strassburg.
1886. **Apte, Vaman Shivram.** *Rājasekhara: his life and writings.* Poona: "Arya-Bhushana" Press. Pages 54.
1886. **Bhāskar Rāmchandra Arte.** *The Viddhasālabbhanjikā of Rājasekhara: with the commentary of Narayana Dixit . . . To which is added the Ritusamhāra of Kālidāsa with a close English translation and various readings by Keshava Rāoji Godbole.* Poona.
1886. **Peterson, Peter, and Durgāprasāda.** *The Subhāshitāvali of Vallabhadeva.* Bombay Sanskrit Series, no. xxxi. Bombay.
1887. **Durgāprasāda and Kāśīnātha Pāṇḍuranga Paraba.** *The Karpūramanjari* (with the commentary of Vāsudeva) and the *Balabharata* of Rājasekhara. Bombay. *Kāvya-mālā.* 4.
1887. **Fleet, John F.** The date of the poet Rājasekhara. *Indian Antiquary*, xvi. 175-178.
1889. **Kielhorn, F.** Siyadoni stone inscription. *Epigraphia Indica*, i. 162-179.
1890. **Lévi, Sylvain.** *Le théâtre Indien.* Paris.
1890. **Vaman Shastri Islampurkar.** *A lucky wife or Karpoomanjari.* Composed from Prakṛita or Maharashtra dialect. Bombay: "Tattva-vivechaka" Press. *Vāgvilāsa-ratnākara*, ratna 1.

[This seems to be the most convenient place for the names of a few books (1. Dictionaries; 2. Grammars; 3. Texts; 4. Books on plants, minerals, etc.) to which I have made more or less frequent reference in the Notes to the Translation. The list includes only works whose titles have been abbreviated or about the precise edition of which there might be some doubt.—C. R. L.]

BR. = Sanskrit-Wörterbuch von Böhtlingk und Roth. St. Petersburg, 1855-75.

OB. = Sanskrit-Wörterbuch in kürzerer Fassung von Otto Böhtlingk. St. Petersburg, 1879-89.

Molesworth = Dictionary, Marāṭhī and English, by James T. Molesworth. 2d ed. Bombay, 1857.

Hemachandra = Hemak'andra's *Abhidhānak'antamāni*, ein systematisch angeordnetes synonymisches Lexicon. Herausgegeben, übersetzt und mit Anmerkungen begleitet von Otto Böhtlingk und Charles Rieu. St. Petersburg, 1847.

HD. = *The Des'māmāṇī* of Hemachandra. Part I. Text and critical notes. By R. Pischel. Bombay, 1880. (See p. 117.)

H. = Hemachandra's *Grammatik der Prakṛitsprachen*, herausgegeben von R. Pischel. Halle, 1877-80. (See p. 117.)

- Vararuchi** = The Prakṛita-Prakāśa, or the Prakṛit Grammar of Vararuchi. Edited and translated by E. B. Cowell. Hertford, 1854.
- Jacobi** = Ausgewählte Erzählungen in Mahanāṣṭī. Zur Einführung in das Studium des Prakṛit. Grammatik. Text. Wörterbuch. Von Hermann Jacobi. Leipzig, 1886. Appended is a sketch of the Caurasena.
- Whitney** = A Sanskrit Grammar. By William D. Whitney. 2d ed. Leipzig, 1889.
- Çakuntalā** = Śakuntalā . . . by Kalidasa. Edited by Monier Williams. 2d ed. Oxford, 1876. Cited on account of the annotations.
- Meghadūta** = Meghaduta . . . von Kalidasa. Herausgegeben von A. F. Stenzler. Breslau, 1874.
- Kādambarī** = The Kādambari of Bapa. Edited by Kaṇnath Paṇḍurang Parab. Bombay, Nirṇaya Sāgara Press, 1890. The references are to page and line of the text; but may be found with equal facility in the translation of Miss C. M. Ridding, London, 1896.
- Harshacharita** = The Harshacharita of Bapa. Edited by K. P. Parab and Dh. P. Vaze. Bombay, Nirṇaya Sāgara Press, 1892. The text references (as before) will serve also for the translation of Cowell and Thomas, London, 1897.
- Parab, Subh.** = Subhashita-ratna-bhāṇḍāgaram, or Gems of Sanskrit Poetry. Selected and arranged by K. P. Parab. 2d ed. Bombay, Nirṇaya Sāgara Press, 1886.
- Sprüche** = Indische Sprüche. Herausgegeben von O. Bohtlingk. 2d ed. St. Petersburg, 1870-73.
- Roxburgh** = Flora Indica, or Descriptions of Indian Plants. By William Roxburgh. Calcutta, 1874. Reprinted from Carey's ed. of 1832.
- Rājanighaṇṭu** = Rājanighaṇṭu-saṁhita Dhanvantariya-nighaṇṭuḥ. Poona, 1896. Ānanda-ācrama Series, no. 33.
- SR.** = Saṁgita-ratnakara. Same Series, no. 35.
- Griffiths** = The Paintings in the Buddhist Cave-Temples of Ajantā, Khandesh, India. By John Griffiths. 2 vols., folio. London, 1896-97. The references to this work were added by me in the proofs. Hence their extreme brevity. It is to be hoped that some one with a good knowledge of the artificial poetry may make a careful study of these pictures.

2. Rājaṣekhara's Life.

Earlier Opinions as to Rājaṣekhara's Date. — The name of Rājaṣekhara has been known to Indian scholars ever since the beginning of our century. Extracts from two of his works were published by the late H. H. Wilson. That critic also tried to fix as his date the end of the eleventh or the beginning of the twelfth century A.D.

Aufrecht, in his treatise on the Çārṅgadharapaddhati, collected the different verses ascribed in that anthology to the name of Rājaṣekhara

and expressed himself (p. 77) to the effect that, in his opinion, the poet was the immediate predecessor of Jayadeva.

Anundoram Borooah is of opinion that the tradition according to which Rājaçekhara is said to have been a contemporary of Çaṅkara should be trusted, and that, accordingly, "we can safely fix the seventh century as his probable date."

I pass by the opinion of F. Max Müller that Rājaçekhara lived in the fourteenth century, as being founded on a confusion of our poet with a younger Rājaçekhara who wrote the *Prabandhakoça*, about 1347 A.D. (see p. 196).

The different allusions made by the poet himself in his works were discussed by Pischel, who came to the conclusion that Rājaçekhara must have lived at the end of the tenth or the beginning of the eleventh century.

Peterson and Durgāprasāda assure us that Rājaçekhara's real date is the middle of the eighth century; which, according to them, is shown by the fact that Kṣīrasvāmin, who was the teacher of Jayasīṃha of Kashmir (A.D. 759), quotes a verse from the *Viddhaçālabhāñjikā*, and that the king Mahendrapāla, to whom Rājaçekhara himself refers as being a pupil of his own, was reigning in 761 A.D.

Vaman Shivram Apte, in discussing these various views, comes to the conclusion that Rājaçekhara lived between the end of the seventh and the middle of the tenth century, most probably about the end of the eighth, because he quotes *Bhavabhūti* and is himself quoted in the *Daçarūpa*.

Durgāprasāda and Paraba place our poet between 884 and 959 A.D.

Rājaçekhara's Relations to Mahendrapāla, and to the Latter's Son, Mahīpāla. — Rājaçekhara, in all his four extant plays, declares himself to be the spiritual teacher of a king Mahendrapāla or Nirbhayarāja. (Cp. *Viddh.* i. 6 (ed. *Ārte*), *Raghukulatilako Mahendrapālaḥ sakalakalānilayaḥ sa yasya ṣiṣyaḥ*; *Karp.* i. 5, *Mahindavālassa ko a gurū*; i. 9, *Ñibbharaṇāssa taha uvajjhāo*; *Bālar.* i. 5, *Nirbhayaguruḥ*; *Bālabh.* i. 11, *devo yasya Mahendrapālanrpatiḥ ṣiṣyo Raghurāmaṇiḥ*).

Aufrecht had declared Mahendrapāla and Nirbhaya to be one and the same person, and their identity was proved by Pischel, p. 1221. Nirbhaya, accordingly, is a *biruda* or *ὄνομα πανηγυρικόν* of Mahendrapāla. The mss. of the *Karpūramañjarī* are in favor of the form *Ñibbhara* (only the Jaina mss. read *Ñibbhaya*), and Nirbhaya may be a false Sanskrit translation of this name.

Mahendrapāla's son was Mahīpāla, the paramount sovereign of

Āryāvarta, i.e., according to Bālar. vi. 52^o (p. 170.6, ed. Govindā), the country to the north of the Narmadā. Cp. Bālābh. i. 71 (p. 2. 16, ed. Cappeller), tena (Mahīpāladevena) ca RaghuvaṃśamuktāmapiñĀryāvarta-mahārājādhirājena grīNirbhayanarendranandanenārūḍhātā sabhāsulāh. Cp. C. Mabel Duff's Chronology of India, p. 296 and 82 ff.

Rājaçekhara lived about 900 A.D. — Now Fleet has shown that this Mahīpāla must be identified with the king Mahīpāla of the Asni inscription, dated Vikrama samvat 974 = A.D. 917, and has thus proved that Rājaçekhara lived at the beginning of the tenth century A.D. As pointed out by Pischel and Fleet, the Bālābhārata was performed in Mahodaya, and Mahodaya is another name of Kānyakubja (Bālar. x. 871, 89 = p. 306. 6, 15), with which town Mahendrapāla and Mahīpāla are connected in the Siyadoni inscription. See Kielhorn, p. 170 f. For Mahendrapāla we have the dates 903-4 and 907-8. Fleet was not aware of the fact that Mahendrapāla and Nirbhaya are one and the same, and thought that Mahendrapāla must be another son or a grandson of Nirbhayanarendra, whose real name, according to him, was Mahīpāla. But this form of the word is rather suspicious, and the published photograph of the Asni inscription is in favor of Mahindrapāla, as pointed out by Kielhorn, p. 171^b. As far this form, see Bühler, *Epigraphia Indica*, i. 244.

Kielhorn's summing up of the names of the four sovereigns of Mahodaya or Kānyakubja or Kanauj, as presented to us by the Siyadoni inscription, together with their known dates, may here be repeated for the reader's convenience from *Epigraphia Indica*, i. 171 :

1. Bhoja, A.D. 862, 876, and 882.
2. Mahendrapāla or Nirbhayanarendra or Mahīpāla, A.D. 903 and 907; pupil of the poet Rājaçekhara.
3. His son Kṣitipāla or Mahīpāla or Herambapāla, A.D. 917; patron of Rājaçekhara.
4. His son Devapāla, A.D. 948.

Fleet, *Indian Antiquary*, xv. 105 ff., has edited an inscription from Dighwa-Dubauli, of the Mahārāja Mahendrapāla of Mahodaya, dated Harṣa samvat 155 = A.D. 761-2. As shown by Fleet, xvi. 175 ff., this feudatory Mahārāja must be quite a different person from the pupil of Rājaçekhara, but may possibly have been one of his ancestors. Peterson and Durgāprasāda confounded both, and thus arrived at the false date mentioned above.

The historical facts being thus finally established, it is no longer necessary to comment upon other suggestions or conjectures respecting the

poet's date. Nor can any authority be attributed to the traditional account that Rājaṣekhara was a contemporary of Ṣaṅkarācārya. This opinion is founded on the Ṣaṅkaradigvijaya, a work which is, in every respect, very untrustworthy. The same must be said about the South Indian tradition according to which Rājaṣekhara was king of Malabar, his real name being Kulāṣekhara Perumāl. This king, according to the Keralotpatti or Keralaviṣeṣamāhātmya lived in 322 A.D. (!) See Apte, p. 13, note.

Rājaṣekhara's Personal History. A Yāyāvāra Brahman, of the Ṣāiva Sect. — Rājaṣekhara gives more details about himself and his family than most Indian authors. According to Bālar. i. 6^h, 13^h; Viddh. i. 5^h, he belonged to a Yāyāvāra family. Hall, p. 14, note, translates yāyāvāra with 'maintainer of a sacrificial hearth'; and Nārāyaṇa Dīkṣita, in his commentary on Viddh. i. 5^h, quotes Devala to show that yāyāvāra means a kind of gr̥hastha: dvividho gr̥hastho yāyāvāraḥ ḡlīnaḥ ca, 'there are two kinds of gr̥hastha, the yāyāvāra and the ḡlīna.' But probably yāyāvāra is the name of the family. The Yāyāvaras were brahmins. Apte, p. 18, justly remarks that Rājaṣekhara must also be presumed to have been a brahman because he is said to be an incarnation of Bhavabhūti and because it is not becoming for a kṣatriya to be a guru or upādhyāya. On the other hand, Rājaṣekhara's wife, Avantisundarī, is called, at Karp. i. 11^h, "The crest-garland of the Chauhan family," and was accordingly a Rajput princess. [Conjectures about her name in Pischel's Prākṛit-grammatik, p. 39-40.]

Rājaṣekhara seems to have been a Ṣāiva. This, as pointed out by Apte, p. 19, is rendered probable by the introductory stanzas to his works. Thus two of the four introductory stanzas in the Karpūramañjarī are in praise of Ṣiva and Pārvatī, as are also Viddh. i. 3 and Bālabh. i. 1, 2; whereas, in the Bālarāmāyaṇa, the abstract deity "vāṇīnām gumpha" is extolled. But he cannot have been a bigot; for in the third ācāvāsa of the Yaṣastilakacampū we are told that he, like many other poets, when occasion arose, did honor to the religion of the Jains. See Peterson, A second report, 1884, p. 45 f.

Rājaṣekhara's Place of Origin the Western Deccan. — Rājaṣekhara's family seems to originate from Mahārāṣṭra, that is (cp. Bālar. x. 73^h ff., p. 302. 18 ff.), from Vidarbha and Kuntala. His great-grandfather, Akālajalada, is called, in the Bālar. i. 13^h, p. 9. 1, Mahārāṣṭracūḍāmaṇi, 'a crest-jewel of Mahārāṣṭra.' Nārāyaṇa Dīkṣita, in the introduction to his commentary on the Viddhaḡālābhāñjikā, tells us that Rājaṣekhara in the Bālarāmāyaṇa declares himself to be from Mahārāṣṭra, and that he made use of the language of that country to a great extent. And in the

colophon to the Benares edition of the *Karpūramañjarī*, the poet is styled *Mahārāṣṭracūḍāmani* 'a crest-jewel of Mahārāṣṭra.' On the other hand, in the *Sūktimuktāvalī*, Rājasekhara's ancestor, *Suramaṇḍa*, is called *Comaṇḍalamamaṇḍanam*, 'an ornament of the country of the Cedis.'

Apte has pointed out that our poet is especially acquainted with Southern customs and places and often alludes to Southern rivers, such as *Kāverī*, *Tāmraparṇī*, *Narmadā*, etc. He knows "the black cheeks, the pure smile, and the teeth rubbed white with the rind of betel, of the Draviḍa women, the curling ringlets of Karnatic maidens, the pleasure-seeking propensities of *Lāṭa*," etc. See Apte, p. 29 f. In the *Ānandyaśī-cāracarṇā*, v. 27, a stanza by Rājasekhara is quoted which does not occur in any of his known works:

karnāṭīdāmaṁkitaḥ, citamahāśṭrikaśaśatāśi-
prāuḍhāndhrīstanapīḍitaḥ prapayinibhrūbhaṅgavitrāṣitaḥ |
lāṭibahuviveśitaḥ, oṁ mahāyāstrīnaratatarjitaḥ
so 'yam samprati Rājasekharakavīr Varāṇasīm vaśīkṛtaḥ |

'Marked by the teeth of the *Karnāṭa* maidens, hurt by the sharp glances of the *Mahārāṣṭra* women, pressed by the voluptuous breasts of the *Āndhrīs*, frightened by the frown of his beloved friend, embraced by the arms of the *Lāṭa* maidens, menaced by the fore-finger of the women from *Malaya*, the poet Rājasekhara nowadays is longing for Benares.' As the stanza is given by Kṣemendra, the Rājasekhara here mentioned is presumably no other than our poet. The countries that are named range from *Cambay* to *Comorin*, and justify little more than the conjecture that Rājasekhara was from the Western Deccan. And as we find him in the position of court-poet at *Kanauj*, far to the north, we must suppose that he, like *Bilhāṇa*, left his native country to seek wealth and fame at foreign courts.

Rājasekhara at the Court of Kanauj. — Rājasekhara seems to have been very proud of his position as the guru of king *Mahendrapāla*, and he mentions this fact in all his plays. In the *Sūktimuktāvalī* we find a stanza by a pupil (*antevāsin*) of Rājasekhara, beginning *āgaskārinī līlābhapraṇāthane*. It would of course be impossible to tell whether this *antevāsin* was the king *Mahendrapāla*.

The poet's connection with the court of *Kanauj* seems to have continued on into the reign of *Mahendrapāla*'s son and successor, *Mahīpāla*: for it was at the request of the latter that the *Bālabhārata* was represented. But we do not know how long Rājasekhara remained at *Mahīpāla*'s court.

Rājasekhara at the Court of Cedi. — Rājasekhara seems also to have had some connection with the *Cedi* princes. His name occurs in verse

85 of the Bilhari inscription of the rulers of Cedi, published by Kielhorn in the *Epigraphia Indica*, i. 251 ff. The verse runs:

suṣiṣṭabandhaghaṭanā vismitakavirājaṣekharaṣṭutā |
āstām iyaṁ ākalpaṁ kṛtiṣ ca kīrtiṣ ca pūrvvā ca ||

‘May this composition, the several parts of which are well-joined, and which would deserve praise even from the wonder-struck poet Rājaṣekhara, last to the end of the world, as well as the preceding eulogy.’ (Kielhorn.) The reference to our poet in a Cedi inscription gains somewhat in its significance from a stanza in the *Sūktimuktāvalī*, which is attributed to the name of Rājaṣekhara, and which may perhaps be of interest in this connection:

nadīmāṁ Mekalasuta nrpaṇāṁ Raṇavigrahaḥ |
kavīnāṁ ca Surānandaṣ Cedimaṇḍalamāṇḍanam ||

‘The Narmadā among rivers, Raṇavigraha among kings, and Surānanda among poets adorn the country of the Cedis.’ This verse seems to be written in praise of Raṇavigraha, and if that be the case, it cannot belong to the younger Rājaṣekhara. As shown by Fleet,¹ Raṇavigraha is a *biruda* of the Cedi prince Ṣaṁkaragaṇa, who lived about the middle of the tenth century. We may therefore, perhaps, conclude that Rājaṣekhara at some time of his life had connection with the Cedi court.

Rājaṣekhara's Ancestry.—Some details about Rājaṣekhara's ancestry are given in his works. His father was a high minister, mahāmantrin (Bālar. i. 72; Bālabh. i. 8¹⁸), Durduka (Bālar. i. 13¹), or Duhika (Viddh. i. 52); and his mother's name was Ṣilavatī (Bālar. i. 13¹). Poetical skill appears to have been traditional in the family. In a well-known stanza, Bālar. i. 13, we read:

sa murtto yatrāsīd guṇagaṇa ivākālajaladaḥ
Surānandaḥ so 'pi ṣṛavaṇapūṭapeyena vacasa |
na caṇye gaṇyante Tarala-Kavirāja-prabhṛtayo
mahābhāgas tasmīn ayam ajani yāyāvarakule ||

‘This illustrious man (Rājaṣekhara) was born in the Yāyāvara family; to which belonged Akālajalada, like a host of virtues incarnate; and Surānanda, whose words are worthy of being drunk in by the ears; not to speak of others, such as Tarala and Kavirāja.’ See Aufrecht, p. 77. Pischel, p. 1223, gives a slightly different translation, and remarks that the verse does not prove that Tarala and Kavirāja belonged to Rājaṣekhara's family.

¹ The dynasties of the Kanarese districts of the Bombay Presidency from the earliest historical times to the Musalman conquest of

A.D. 1318. Gazetteer of the Bombay Presidency. Vol. i., Part ii., Bombay 1896, p. 414.

But in a stanza, given by Peterson in his Second Report, p. 59, and probably written by the younger Rājaṣekhara, it is expressly stated that Tarala was a yāyāvara.

Akālajalada was the great-grandfather of Rājaṣekhara : see Bālar. i. 131; Viddh. i. 58; Aufrecht, p. 4. Stanza 777 of Cūṅgadhara's Paddhati is attributed to Akālajalada; and as his name is ingeniously woven into the stanza, with a double or hidden meaning (see Aufrecht, p. 4), we can hardly doubt the correctness of the attribution. The Subhāṣitāvali contains the same stanza, as no. 843; and here it is attributed to a "Southerner," dākṣiṇātya.¹ But whether this Southern poet, Akālajalada, the author of the stanza, is identical with the ancestor of Rājaṣekhara is not yet proved. According to a stanza ascribed to Rājaṣekhara in the Saktimuktāvali, the dramatist Kādambarirāma plagiarized from Akālajalada and thereby achieved fame as an excellent writer. See Peterson's introduction to the Subhāṣitāvali, p. 102.

Surānanda must also have been a poet, as may be inferred from the epithets given to him by Rājaṣekhara, in the Raṇavignāha stanza (above, p. 182), and as is directly stated in the stanza just quoted (p. 182).

Tarala's name occurs in a stanza which, in the Saktimuktāvali and the Harihārāvali, is given under Rājaṣekhara's name :

Yāyāvarakulaçreṇer hārayaṣṭeç ca maṇḍanam |
suvarṇabandharuciras Taralas taralo yatha

'As the central gem, brilliant with golden setting, adorns the necklace, thus Tarala, illustrious on account of his Suvarṇabandha, adorns the Yāyāvara family.' Suvarṇabandha, with its double meaning, seems to contain an allusion to some work of Tarala.

As for Kavirāja, this must mean a different person from the author of the Rāghavapāṇḍavīya, if indeed the word is here used as a proper name. It is, of course, often merely a honorific title, and is applied to various poets. Thus Rājaṣekhara himself, according to Karp. i. 99, was successively called bālakavi and kavirāja; and, at Viddh. i. 58, he calls himself Kavirājaṣekhara — cp. Billari inscription, p. 182. See Pischel, Die Hofdichter, p. 37.

¹The Padyāvali contains a stanza (or see Pischel, Die Hofdichter des Lakṣmīnara-more) ascribed to a poet "of the Decan" (Sansk. Götter, vol. 1893, p. 19).

3. Rājaṣekhara's Extant Writings.

Four plays are extant which are ascribed to Rājaṣekhara. Their names are as follows :

1. Karpūra-mañjarī.
2. Viddha-ṣālabhañjikā, or 'The Statue.'
3. Bāla-rāmāyaṇa.
4. Bāla-bhārata or Pracanda-pāṇḍava.

Karpūra-mañjarī [= Camphor-cluster]. — This is, in my opinion, the oldest of our poet's plays : see below. It is called a *Saṭṭaka*. This word is said, at i. 6, to mean a kind of *Nāṭikā* where the *praveśakas* and *viśkambhakas* are wanting. The *Sāhityadarpaṇa* (no. 542) adds that it is written entirely in *Prākṛit* ; that the "marvellous flavor" (*adbhuta rasa*) prevails in it ; that its acts are named *javanikā* ; and that it, in other particulars, is like the *Nāṭikā* ; further (no. 429), that the title of a *Saṭṭaka*, as well as that of a *Nāṭikā*, is to be taken from the name of the heroine. And the *Karpūramañjarī* and the *Ratnāvalī* are cited as titles exemplifying the rule.

The *Karpūramañjarī* contains four acts called *javanikāntara*. It tells us how the king *Caṇḍapāla* marries *Karpūramañjarī*, the daughter of the *Kuntala* king, and thus becomes a paramount sovereign. The jealousy of the queen, and the machinations that bring the king and the heroine together, form the plot of the play. The *adbhuta rasa* is represented by the sorcerer *Bhāiravānanda* and his tricks. See *Apte*, p. 22 f.; *Lévi*, p. 249 f.

That the *Karpūramañjarī* is the oldest of Rājaṣekhara's known plays I am inclined to infer from the circumstance that it was not, like the other plays, acted at the request of the king, but by the wish of the poet's wife *Avantisundarī*.

The *Karpūramañjarī* was edited for the first time by *Vāmanācārya* in *The Pandit*, 1866-72. Then follows the edition by *Durgāprasāda* and *Paraba*, 1887.

I have seen two paraphrases of the *Karpūramañjarī* in modern vernaculars. The first is a *Hindī* translation by the well-known poet *Hari-ṣandra* (cp. *Grierson*, *The modern vernacular literature of Hindustan*, Calcutta, 1889, no. 581), and was printed in the year 1883. The other is a *Marāṭhī* translation, *Bombay*, 1890. See the chronological list under 1883 and 1890.

Of the existing commentaries, the best known is that of *Vāsudeva*,

which Durgāprasāda and Paraba have subjoined in their edition. It is hardly more than a Sanskrit paraphrase, and is of relatively small value. Much better is the South Indian commentary of Kṛṣṇasūru. Pīṭāmbur's Jalpatiratnamañjarī is also of some use. The commentary of Dharmadāsa is known to me by name only. It is quoted by Durgāprasāda and Paraba in their edition of the play. For further information, see the critical account of the mss., p. xxiii ff.

Viddha-çālabhañjikā. — The next production of our poet seems to have been the Viddha-çālabhañjikā or The Statue. This is a Nāṭikā in four acts, and the author seems, in several points, to have imitated the Ratnāvalī. In one passage (iv. 1¹⁹ = p. 113. 12 ff. in the edition of Ārte) the plays of Çrīhara are perhaps directly alluded to. The plot is quite similar to that of the Karpūramañjarī. The King Candravarman of Lāṭa has no son. He therefore tries to pass off as a boy his only daughter Mrgāñkāvālī, and sends her under the name of Mrgāñkavarman to the Queen of King Vidyādharamalla.

In the first act, Vidyādharamalla tells the Vidūṣaka that he has, in a dream, seen a beautiful girl; but that, as he tried to catch her, she escaped, leaving her necklace. This was, as we learn in the third act, no dream, but an actual fact brought about by the contrivings of the King's minister, who knew who the disguised "boy" in the Queen's apartment was. An attendant persuades "the boy" to enter the King's sleeping-room, telling her that she would there meet the god of love. A seer had already foretold that whoever should take Mrgāñkāvālī to wife would become a universal emperor. And on this account the minister desired to bring it about that his royal master and Mrgāñkāvālī should fall in love with each other. Afterwards, the King sees in the garden some maidens amusing themselves at swinging, and among them recognizes the face he saw in his dream. He is now thoroughly enamored. In a pleasure house he beholds a picture and a statue of Mrgāñkāvālī, and puts the necklace on the statue. At last he gets a glance of the girl herself, but she immediately disappears.

In the second act, after some irrelevant incidents, the King again beholds his beloved, and learns that she is, in her turn, enamored of him.

In the third act, after a long dialogue, and a trick played by the Vidūṣaka upon the Queen's confidante Mekhalā, we find the King and the Heroine together in the garden. But their meeting is brought to a sudden end by the announcement of the approach of the Queen.

In the fourth act, the Vidūṣaka and his wife appear on the stage, the latter, asleep. In her sleep, she discloses the fact that the Queen is

intending to make the King marry Mrgāṅkavarman in the disguise of a woman, in order to get her revenge for the trick played upon Mekhalā. Further on, the wedding takes place; and now a messenger comes from Candravarman to announce that his master has got a son, and that the supposed Mrgāṅkavarman is in fact the daughter of Candravarman.

A good résumé of the play is given by Wilson, ii. 354-60. See also Apte, p. 24; Lévi, p. 245. Apte passes judgment on the literary merit of the play at p. 28.¹

The play was represented at the request of grīyuvārājadeva (i. 5⁴), that is, according to Wilson, the heir-apparent, probably at his installation in the joint administration of the government. The heir-apparent must be Mahīpāla. But, as shown above (p. 181), there is some evidence that Rājasekhara was connected with the Cedi princes. It is therefore possible that Yuvarājadeva may be one of the Cedi princes, either Keyūra-varṣa Yuvarājadeva I., who reigned about the middle of the tenth century, or Yuvarājadeva II., who was a contemporary of king Vākpati of Mālava. See Kielhorn, *Epigraphia Indica*, ii. 304; and cp. C. Mabel Duff, *Chronology of India*, p. 293.

The *Viddhaçālabhañjikā* was edited by Vāmanācārya (1866-71), Jīvānanda Vidyāsāgara (1873 and 1883), and Bhāskar Rāmechandra Ārte (1886). Ārte has subjoined the commentary of Nārāyaṇa Dikṣita, the son of Rāṅganātha Dikṣita and a pupil of Dāmodara. Nārāyaṇa was a native of Mahārāṣṭra; according to Aufrecht, he lived in the eighteenth century.

Bāla-rāmāyaṇa.—This is a Nāṭaka in ten acts. Of all Indian dramas it is probably the greatest in bulk. The prologue alone, as Apte observes, is as long as an act, and each act has the bulk of a Nāṭikā like the *Ratnāvalī*. The number of stanzas is 741. It is hard to see how so lengthy a play could well have been brought out upon the stage. And the author himself seems to have felt this difficulty: for he says (at i. 12): "If some wise critic should find it to be a fault of this Bālarāmāyaṇa that it is too long, that acute critic should be asked whether or not some virtue is to be found in the *diction*. And if this be the case, well then, let him *read* and enjoy my six compositions." It is here of no importance whether the prologue is a later addition to the play, as is made probable by Pischel, p. 1227. On the other hand, we may conclude from the words of i. 1² that the play was really represented at the request of the king Mahendrapāla.

¹ Without unfairness to Rājasekhara, non-Sanskritists can hardly accept Apte's structures until some one has made a sympathetic translation and interpretation of the

piece. Such a treatment is in prospect from the pen of Mr. Montgomery Schuyler, Jr., a pupil of my friend, Professor Jackson of Columbia University.—C. R. L.]

The *Bālarāmāyaṇa* relates the whole history of Rāma from Sītā's svayamvara to the slaying of Rāvaṇa and the return to Ayodhyā after Sītā had passed through the ordeal of fire. Rāvaṇa is from the very beginning represented as the jealous rival of Rāma and as taking a part in the svayamvara; and his love and longing play a much more prominent rôle than his ferocity and cruelty. The banishment of Rama is, in the *Bālarāmāyaṇa*, brought about by *Āsurpaṇakha* and other demons under the disguise of *Daśaratha* and *Kākeyī*.

A full analysis of the play is hardly called for. It would involve a repetition of well-known incidents. The reader may consult Lévi, p. 272 ff.; Apte, p. 31 ff.; and Baumgartner, *Das Rāmāyaṇa und die Rāma-literatur der Inder*, Freiburg im Breisgau, 1894, p. 126.

As for his sources, the poet seems to give some hints concerning them in the stanza at *Bālar.* i. 16 and *Bālābh.* i. 12, which is ascribed to *Dāivajña* :

babhuva Vālmikabhavaḥ pura kaviḥ
tataḥ prapade bhuvī Bhartṛmenṭhaṁ |
sthitaḥ punar yo Bhavabhūtirekhaya
sa vartate samprati Rājasekharaḥ |

‘He who in former days was the poet sprung from the ant-hill (*Vālmiki*) and subsequently assumed on earth the form of *Bhartṛmenṭha* and who again appeared in the person of *Bhavabhūti*, the same is now *Rājasekhara*.’

That our poet is largely indebted to the works of *Vālmiki* and *Bhavabhūti* is clearly shown by Apte. For the most part he drew upon the *Rāmāyaṇa* of *Vālmiki*; and where he deviated, “he clearly imitated *Bhavabhūti*; and there are unmistakable signs that he had the *Mahāvīra-charita* before him at the time of writing this play [cp. e.g. *Bālar.* x. 65 and *Mahāv.* i. 55]. . . . In the sixth act, he follows *Bhavabhūti* in exculpating *Daśaratha*’s wife. . . . The scene of Lanka and Alaka is a clear imitation of *Bhavabhūti* etc.” See Apte, p. 37, 38. Lévi (p. 292 f.) speaks of *Rājasekhara*’s relation to *Bhavabhūti*, and shows (Appendice, p. 37) that the former occasionally imitated *Kālidāsa*.

Bhartṛmenṭha is less known. Cp. Peterson and *Durgāprasāda*, Introduction, p. 92; Bühler, Detailed report of a tour in search of Sanskrit mss., Bombay, 1877, p. 42; Aufrecht, ZDMG. 36. 368; Lévi, p. 183. *Bhartṛmenṭha* seems also to be called *Hastipaka*, which word is equivalent to *Menṭha*. His *kāvya*, *Hayagrīvavadha*, is known from the *Rājatarāṅgiṇī* and from quotations. Now I think that Lévi was right in inferring from the verse before us that *Bhartṛmenṭha* has, in some way or other, treated the history of Rama. But I cannot deem Lévi’s supposition (Appendice, p. 47), that the work in which *Bhartṛmenṭha* did so may

be the Bhaṭṭikāvya, to be a probable one. The same opinion that Lévi held, had been previously expressed by Borooah, p. 20.

Burnell's opinion of the Bālarāmāyaṇa is that "it has nothing remarkable about it but its prosy length." See Classified Index, p. 169. But it must be admitted that there are several passages of great lyrical beauty in it, and that the poet's mastery of the several languages is better shown in the Bālarāmāyaṇa than in any other of his plays.

The Bālarāmāyaṇa was edited by Govinda Deva, Benares, 1869, and by Jivānanda, Calcutta, 1884. No complete commentary is known to exist.

Bāla-bhārata. — Rājaṣekhara's last work is the Bāla-bhārata, or, as it is sometimes called, the Pracanda-pāṇḍava. Both names are used in the play itself: see i. 8^b and 4. It is a Nāṭaka (see text, i. 8); and as such, it ought to contain at least five acts. In fact, however, it has only two. It seems accordingly to be incomplete, and was very likely "projected on the same plan as the Bāla-rāmāyaṇa" (Apte, p. 39).

As the poet himself tells us, the Bāla-bhārata is founded on the Mahā-bhārata. See i. 4, where Rājaṣekhara implores Vyāsa to grant him the help of his muse. The play has three stanzas taken directly from the Mahā-bhārata. These are: i. 18 = MBh. i. 62. 53 (=2333); ii. 5 = MBh. i. 1. 111 (=109) or v. 29. 53 (=861); and ii. 6 = i. 1. 110 (=108) or v. 29. 52 (=860).

In the first act, the svayamvara of Drāupadī is described. In the second act we learn how Yudhiṣṭhira lost everything in gambling; how Duḥśāsana dragged Drāupadī by the hair of the head; and how at last the Pāṇḍavas depart to the forest.

For an account of the contents, see Apte, p. 40-41. See also Wilson, ii. 361. "The story is not very interestingly told; . . . but the verses are smooth and flowing," says Apte.

The play was represented at Mahodaya (Kanauj) before Mahīpāla, then paramount sovereign over Āryāvarta, and it appears to have been the last work of our poet.

The Bāla-bhārata was edited by Cappeller, Strassburg, 1885. See A. Weber's notice of the edition in Indische Studien, xviii. 481-3. It was also edited by Durgāprasād and Parab, Bombay, 1887, in the Kāvya-mālā. In this latter edition, after stanza i. 32, only the chāyā of the Prākṛit passages is given.

4. Lost Works and the Anthologies.

A Tradition of More than Four Works. — Rājaṣekhara speaks of "our six works" at Bālar. i. 12, as we saw, p. 186. Four of these have been dis-

cussed. Of the other two we have at present no knowledge. If we may trust the statement made at Karp. i. 9, that the poet had already achieved eminence when he wrote the *Karpūramañjarī*, it may be that these other two works preceded the *Karpūramañjarī* and were his earliest productions. And it is of course possible that they are still extant under some other author-name (such, for instance, as *Candra-cūḍa*), equivalent in meaning to “*Rājaṣekhara*,” but quite unlike it in form.

Fragments in the Anthologies. — The Anthologies give a considerable number of stanzas which they ascribe to *Rājaṣekhara*. It may be that some of these are taken from “these other two works.” And it is worth while to assemble them here, either as a help for future students in the identification of the two works, if they are still extant; or else as fragments, if they are lost.

My collections are made from two anthologies: the *Paddhati* of *Çārṅgadhara*, and the *Subhāṣitāvalī* of *Vallabhadeva*. It is convenient to have their dates given here. *Çārṅgadhara*’s work was written about 1363 A.D. (Grierson, *Modern Vernacular Literature of Hindustan*, p. 6). *Vallabhadeva* flourished probably between 1400 and 1450 A.D. (Bühler, *Kunstpoesie*, p. 71). I give first the twenty-five *pratikas* of the twenty-four stanzas which I have identified as parts of *Rājaṣekhara*’s four known plays; and then those of the ten stanzas which I have not been able to trace in *Rājaṣekhara*’s writings.

The few stanzas from *Vallabhadeva*’s collection are marked “Val.”; the rest are from *Çārṅgadhara*’s. In order to avoid “overrunning” of lines, I abbreviate *Viddh.* by V.; *Bāla-r.* by R.; *Bāla-bh.* by Bh.; and *Karp.* by K.

Anthology-stanzas (24) identified in *Rājaṣekhara*’s Writings. — We will first examine the stanzas given by the Anthologies with or without explicit statement of authorship, and traceable to the writings of our poet.

The following eleven are ascribed by the Anthologist to *Rājaṣekhara*, either expressly by name, or else by reference to one of his plays, and are found in his writings:

3659. *taraṅgaya dṛṣo.* = V. iii. 27; R. iii. 25; Bh. i. 31.

3750. *nirvyājā dayite.* = R. iv. 44.

3757. *abhyutthānam upāgate.* = R. iv. 43.

3837. *dhatte pañkajimitale.* = V. i. 43.

3928. *vaktraçrijita.* = V. ii. 11.

3936. *vahneḥ çaktir.* = R. v. 35.

- Val. 322. udanvacchinnā. = R. i. 8. See Bhartṛhari, and below, p. 190.
 Val. 1411. dāhombhaḥ. = V. ii. 21. Cp. K. ii. 29.
 Val. 2223. bhindānaḥ sundarīnām. = V. i. 12. See below.
 Val. 2281 = Val. 3446. lokottaraṁ caritaṁ. = R. ii. 51.
 Val. 2282. = pṛthvi sthīrā bhava. = R. i. 48.

The following eleven, accredited by the anthologist, Ārṇadhara, to "Somebody" (*Kasyapit*, or the like), that is, given as anonymous verses, are found in Rājaṣekhara's writings :

1099. yasya vajramaṇer bhede. = R. iii. 66.
 3077. kulagurur abalānām. "kasyāpi." = V. i. 1.
 3282. padbhyām muktās. = Bh. i. 28.
 3373. tad vaktraṁ yadi. = V. i. 14 ; R. ii. 17.
 3516. upaprākāragram. = V. i. 31.
 3591. sāirandhrikarakṣṭa-. = V. ii. 23.
 3719. vrajaty aparavāridhim. = V. iv. 1.
 [3722. (= Val. 2223, above.) bhindāno mānīnām. = V. i. 12.]
 3816. ye dolākelikārāḥ. = V. i. 27 ; cp. R. x. 55.
 3912. celāñcalena. = V. ii. 9.
 3929. amandamaṇi-. = V. ii. 6.

The stanza *dr̥ṣṭā dṛgḍham* is given as an anonymous one by Vallabhadeva, no. 1309 ; while Ārṇadhara (no. 3078) ascribes it to Kṣemendra (about 1037 A.D. !). As a matter of fact, it is found more than a century earlier, at Viddh. i. 2. (See also Sprüche.)

Three of Rājaṣekhara's stanzas occur in one recension or another of the Ṣaṭakas of Bhartṛhari (about 650 A.D.). Did our dramatist take them from his predecessor ? or were they taken from Rājaṣekhara by some later redactor of the Ṣaṭakas and added thereto (as was the case with Kālidāsa's *anāghrātam puṣpam*) ? Apte discusses the question at p. 52 and deems the latter alternative the more likely. Vallabhadeva ascribes the first to Rājaṣekhara, see above. For detailed references, see Sprüche, where all three are given. The stanzas are :

- Bālar. i. 8, udanvacchinnā bhūḥ (see above) ;
 Bālar. iii. 17, sthitiḥ puṇye 'raṇye ;
 Bālar. vii. 40, vahati bhuvanaḥreṇīm.

Anthology-Stanzas (10), "of Rājaṣekhara," not yet traced.—There remain a few stanzas which the anthologies ascribe to Rājaṣekhara, but which have not yet been traced by me to any of his known works. They are :

85. tarā vande padmasadmānam.
 251. nūnaṁ dugdhābali-. (See Indische Sprüche, 3806.)

3423. āhāre viratiḥ. (Sprüche, 1079.) = Val. 3485, as anonymous.
 3926. cañcalolālāṇaṇī.
 Val. 2563. indor lakṣma.
 Val. 3046. dātur vāridharasya.
 174. trayo 'gnayas trayo vedāḥ.
 188. Bhāso Rāmila-Somilāu.
 189. aho prabhāvo vāgdevyāḥ.
 190. Sarasvatipavitrāṇām.

The first of these ten looks like the introductory stanza of some lost work. The Rājasekhara to whom the last four are ascribed is, I opine, the younger Rājasekhara, of later date than our dramatist (see p. 194).

5. Rājasekhara and the Prākṛit Literature.

The Literary Prākṛits and the Real Vernaculars.—Rājasekhara's writings would probably be of less importance to us if we were better informed about the history of Prākṛit literature. But on this subject our knowledge is exceedingly limited. The word Prākṛit itself has different meanings. Thus in modern Indian books, we find it used in the sense of vernacular; but its general use is to designate the literary dialects described by the Prākṛit grammarians. These dialects were not real vernaculars, and are clearly distinguished from them by native writers, the literary dialects being called Prākṛits, while the spoken vernaculars are called Apabhraṅgas or Deçibhāṣās.

The Prākṛits are, of course, developed from Apabhraṅgas, and the first beginnings of Prākṛit literature must therefore be traced back to the old literature in the vernaculars; but this task still lies beyond the reach of our abilities. From a comparative analysis of the ancient literary remains of India, it must be concluded that, from the earliest times, there were many stanzas current among the people, relating old legends and traditional tales, and that many of those stanzas were current in the old vernaculars. Most of them are probably incorporated in the great Indian epics, and our principal knowledge of them must be derived from those sources. Such stanzas are alluded to and quoted as early as in the time of the Brāhmaṇas; and several Vedic hymns must be reckoned to that branch of literature. But this question is connected with the history of Indian literature in general and cannot be discussed here. Our present inquiries must be restricted to the poetical literature in Prākṛit proper, and I must therefore leave out of account the large Pāli literature, which has a history of its own, and also the literature of the Jains, though this

sect has exerted the preponderating influence upon the development of Prākṛit literature in general. Thus most of the authors who have written on Prākṛit grammar and lexicography are Jainas. And the circumstance that the Jainas chose the Māhārāṣṭrī for their literary compositions, contributed greatly to the development of that language for literary uses.

On the other hand, the Jainas cannot be supposed to have written in a language not before used in literature, and modern inquiries point to the conclusion that a large poetical literature existed in Prākṛit, though only a small portion of it has come down to us. The reason for this fact is not very hard to find. The golden age of Prākṛit literature falls in the time before the Sanskrit literature had reached its classical perfection. The great gap in the history of that literature, between the end of the epic period and the epoch which Max Müller called the renaissance of Sanskrit literature, has proved to be partly an illusion, and we now know that Sanskrit literature dates much farther back than was formerly supposed. But its fuller development at the hands of the great mediæval poets of India absorbed all the interest of the educated classes, and to this day the systematic searches for mss. in India have often had Sanskrit literature chiefly in view.

Early Prākṛit Lyrics. — The oldest poetry of India is contained in the Vedic hymns and belongs to the religious branch of lyrics. In later times, we find this branch of literature represented by the poems of the different Indian sects, the religious *ṣaṭakas*, the *stotras*, and *stutis*. A good deal of this literature is written in Prākṛit, but must be treated in connection with the religious history of India, especially that of the Jains. It is in the secular lyrics that the Indian literature has reached its highest perfection. This literature has not produced many complete works, but is generally contained in numerous detached verses, each giving a little genre-picture of Indian life. Most of these verses are erotic, and are generally admired by the critics.

Hāla's "Seven Centuries." — Such verses were, in early times, collected into anthologies, often called *ṣaṭakas* or centuries. The most ancient extant anthology that we know is the *Sattasaī* or the "Seven Centuries" of Hāla. This work is entirely written in Māhārāṣṭrī Prākṛit, and we have no knowledge of the existence of any work, of that kind and of equal age, written in Sanskrit. Hāla is another name of Sātavāhana, a name which often occurs in the Andhrabhritya dynasty. Hāla was probably not himself the compiler of the *Sattasaī*, but only the compiler's

patron. The time of his life cannot be fixed with certainty, but he probably belongs to the first centuries of our era, and he must have lived a long time before Bāṇa, who, in his *Harṣacarita*, Introduction, verse 13, praises the *Sattasāi*. In Hāla's anthology, the author's name is quoted after many of the verses, and from this fact we may conclude that Prākṛit lyrics have a history which goes back to a time long before Hāla. Unfortunately we do not know anything but the names of some of these poets. Nor are we much better informed as to the later development of this branch of Prākṛit literature.

Jayavallabha's Vajjālagga. — Bhaṇḍarkar, Report for 1883-84, p. 17, notices a second anthology, the *Vajjālagga*, composed by the Cvetāmbara Jain, Jayavallabha. I cannot, from the materials at my disposal, fix his time: but the commentary of Ratnadeva is dated in the year 1393, which must, according to Bhaṇḍarkar, be of the Vikrama era, and the same scholar has found verses from the *Gauḍavaḥo* in the collection. The name *Vajjālagga* is derived from the systematic arrangement in *vajjās* or chapters, each treating a different subject. There are 48 such chapters, which are enumerated in 5 *gāthās*. The total number of verses is 704; and, judging by the specimen given by Bhaṇḍarkar, the *Vajjālagga* must be much like to the *Sattasāi*. For the form of the title, cp. Bhaṇḍarkar, l.c., p. 324, comm. on stanza 4; and HD. 7. 17. The language is the *Māhārāṣṭrī*.

I am not aware of the existence of other poetical anthologies in Prākṛit.

Ānandavardhana's Visamabāṇalīlā. — Ānandavardhana, who, according to the *Rājatarāṅgiṇī*, v. 34, obtained fame under the king Avantivarman of Kashmir (855-84), wrote a Prākṛit poem, the *Visamabāṇalīlā*. We know this work from quotations in the author's rhetorical work, the *Dhvanyāloka*. These quotations seem to show that the *Visamabāṇalīlā* was also an anthology, probably written for the use of poets (*kavivṃt-pattaye*, *Dhvanyāloka*, iv. 7).

Ānandavardhana quotes verses in *Apabhraṃṣa* and may have composed his anthology also in *Apabhraṃṣa*. The quotations by Hemacandra must be taken from some such work, but we do not know anything more about it, and the *Apabhraṃṣa* literature lies outside of our subject. Nor can I here dwell on works such as the *Ṛṣabhapañcāṅikā* of Dhanapāla (tenth century), because it belongs to the religious literature of the Jains.

Guṇāḍhya's Brhatkathā. — The lyrical Prākṛit literature is, for the most part, written in *Māhārāṣṭrī*. But the first name which occurs in the poetical Prākṛit literature, is connected with another dialect, the *Pāñcācī*.

The poet Guṇādhyā is said to have written his Bṛhatkathā in that language. Guṇādhyā is commonly supposed to have lived in the first centuries of our era. See Bühler, Report, p. 47. The Bṛhatkathā was not an original work of Guṇādhyā, but a compilation of folk-tales then current, such as the Pañcatantra and the Vetālapañcaviṅcati, which collections are, to this day, widely spread in the modern vernaculars of India. The work itself has not been found, but we know it pretty well from the two translations, one by Kṣemendra, the Bṛhatkathāmañjarī, and the other by Somadeva, the Kathāsaritsāgara. According to the testimony of those authors and of Daṇḍin, it was written in the Pāṇḍī language. This dialect is described by Hemacandra in his Prākṛit grammar, iv. 303 ff., and it is probable that Hemacandra made actual use of a copy of the Bṛhatkathā. See Pischel, *De Grammaticis Prācriticis*, Vratislaviae, 1874, p. 33. Bühler, also, when in India, was told that manuscripts of the work were still extant.

The Pāṇḍī seems to be more closely connected with the really spoken vernaculars of ancient India than is any other literary Prākṛit. And that branch of literature which is represented by the Bṛhatkathā must always have been popular. In some of the Sanskrit collections of folk-tales we also find verses in the old vernaculars, the Apabhraṅgas. But the history of this literature is too closely connected with the general literary and linguistic history of India to be dealt with here, and we shall only state the fact that the earliest collection of folk-tales of which we have certain knowledge was written in Prākṛit.

In the Mahākāvya, on the other hand, the priority must unquestionably be assigned to the Sanskrit literature. Aside from the Rāmāyaṇa, no Prākṛit kāvya can claim an antiquity equal to that of the Buddhacarita of Aśvaghoṣa.

Prākṛit Kāvya. Rāvaṇa-vaha. — The oldest Prākṛit kāvya is the Setubandha. This poem, whose Prākṛit name is Rāvaṇavaha or Dahamu-havaha, contains in 15 Sargas the story of Rāma, from the starting of the monkey army to the slaying of Rāvaṇa. It was formerly ascribed to Kālidāsa: so by the commentator Rāmadāsa, who lived under the emperor Akbar. And also in the colophons the name of Kālidāsa occurs. But tradition generally ascribes the poem to Pravarasena. Thus Bāṇa does, in the Harṣacarita, Introduction, verse 14, and Kṣemendra, in the Aucitya-vicāracarṇā, verse 16. According to Rāvaṇavaha, i. 9, the work seems to have been completed at the request of a king by some poet. Pravarasena was therefore probably a king. We know four kings by that name. As the Rāvaṇavaha is mentioned by Daṇḍin and Bāṇa, it cannot be later than

the sixth century. Tradition seems to point to one of the two Kashmirian kings of that name. The poem was perhaps written on the occasion of the building of a great bridge over the Vitasta or Jehlam by Pravarasena II. See *Rājatarāṅginī*, iii. 354. This king is now commonly placed in the sixth century after Christ.

It is likely that Pravarasena was not himself the author, but that the work was merely dedicated to him. We cannot ascertain who the real author was. But it is not probable that we have to do with a work by Kālidāsa. The excessive use of compounds is not in accord with Kālidāsa's style; and it would be difficult to understand why Bāṇa and Kṣemendra did not ascribe the work to Kālidāsa, if it were really written by him.

Bappai-rāa's Gauḍa-vaha.—Another Prākṛit kāvyā is the Gauḍavaha of Bappai-rāa, written about 750 A.D. and in celebration of the poet's patron, king Yaçovarman of Kanauj. This poem seems to have come down to us in mutilated form. The different parts of it are very loosely connected, and the theme itself, the slaying of the Gauḍa king, is hardly more than vaguely alluded to. The king Yaçovarman was subjugated by the king Lalitāditya of Kashmir (about 726 A.D.), and Bappairāa therefore was a contemporary of Bhavabhūti. See *Rājatarāṅginī*, iv. 144. His Sanskrit name is Vākpatirājā, probably a translation of the Prākṛit name.

Ānandavardhana, in his *Dhvanyāloka*, quotes verses from a third Prākṛit kāvyā, the *Harivijaya* of Sarvasena, which work is not otherwise known.

Rājacekhara is not known to have written other works than dramas.

Prākṛit Drama: Saṭṭakas.—The Indian drama seems to have its root partly in Sanskrit, partly in Prākṛit literature. The one play which is written in Prākṛit exclusively is the *Karpūramañjarī*. But we are, I think, right in concluding from the definition of the word *saṭṭaka*, given in the work itself, that the *Karpūramañjarī* was not the first composition of its kind. And the word *saṭṭaka* occurs, in the form *sāḍaka*, as early as on the Bharhut stūpa. The quotation from Tagore, given by Lévi, ii. 5, may help us to understand the origin of the *saṭṭaka*. In most characteristics it agrees with the *Nāṭikā*, but was perhaps classed separately, not only because it was written entirely in Prākṛit, but also because a distinct kind of dancing was used in it.

Karpūra-mañjarī the only Saṭṭaka Extant.—At all events, Rājacekhara's work is the only extant pure Prākṛit drama; and his chief importance in the history of Prākṛit literature lies in the fact that he has

given to us a unique specimen of a kind of literature which has perhaps a history of its own.

This Play Important for the History of the Drama.—The Karpūramañjarī is also of importance for the history of the Indian drama in general. To judge from some indications in the rhetorical literature, we must suppose that, in early times, a sthāpaka (as well as the sūtradhāra) had something to do with the arrangement of the play. But in most of the known plays, the sthāpaka has disappeared. In his recension of Levi's book, *Le théâtre Indien*, in the *Göttingische Gelehrte Anzeigen*, 1891, p. 361, Pischel has suggested that this fact is owing to a reformation by Bhāsa (cp. Pischel, *ibidem*, 1883, p. 1234).

In the Karpūramañjarī we still find the sthāpaka in action. Most of the mss., it is true, have substituted the more usual word sūtradhāra for sthāpaka, where the latter occurs; but it clearly appears from the whole arrangement of the introduction that this proceeding is false. In i. 12³, we learn that the "ajjo" is busy with his wife in the tiring-room. There is no question that the word ajja or ārya in this passage means the sūtradhāra. It therefore follows that the sūtradhāra was not on the stage between the end of the nāndī and that of the prastāvanā. We must accordingly conclude that those manuscripts are right which represent a sthāpaka as coming on the stage immediately after the nāndī.

It may also be noted here that this same passage, i. 12³, clearly shows that the female rôles were sometimes played by female actors.

The nāndī itself is of interest in the Karpūramañjarī, because verses are recited after it. This is a curious fact. We find the same again in the Pārvatīpariṇayanātaka. (Pischel, l.c., p. 360.) The Karpūramañjarī, accordingly, may be consulted with profit by the student of the general history of the Indian drama; and it is not unlikely that the Saṭṭaka has on this point preserved traces of a more ancient stage of development in this branch of literature.

6. Other Poets mentioned by Rājaçekhara.

Several Other Poets are occasionally mentioned in the Writings of Rājaçekhara.—Many of the memorial verses which occur in the anthologies, and are ascribed to him, were most probably not written by our poet. Some of them are, according to the Harihārāvalī, taken from the "Bhojaprabandha of Rājaçekhara." It is, accordingly, probable that they are extracts from the Prabandhakoṣa of the *younger* Rājaçekhara, which was written in 1347. Most of those verses are collected in alphabetical

arrangement, after the name of the poets mentioned, in the introduction to the edition of the *Karpūramāñjarī* in the *Kavyamālā*. In this place I can only take notice of the poets alluded to in Rājaṣekhara's plays.

Hariuddha, Nandiuddha, Poṭṭisa, and Hāla are mentioned as poets at Karp. i. 20th. The Tanjore mss. of this passage, however, have, instead, the names Haribamhasiddhi (?), Oḍḍisa, Palittaa, Campaaraa, and Malla-sehara. With reference to these names, see Pischel, *Gottingische Gelehrte Anzeigen*, 1891, p. 365.

Aparājita is mentioned at Karp. i. 8th, as a poet contemporary with Rājaṣekhara, and as speaking in terms of highest praise of the merits and achievements of Rājaṣekhara. In the Tanjore mss., Aparājita bears the surname Babbararāa. He is said to be the author of a *Mrgaṅkalekhākathā*. This work is not otherwise known, but was probably a composition founded on a tale like that of *Kathāsaritsāgara* 65. 221 ff. Stanzas by Bhaṭṭāparājita occur as no. 1024 of the *Subhāṣitāvalī* (see also the Introduction thereto, p. 103) and in the *Padyāvalī*.

Ṣaṅkaravarman or Kṛṣṇaṣaṅkaraṣarman was another contemporary poet. His name is mentioned in the first form at Bālar. i. 16th; and in the second at Viddh. i. 6th. He is called *sabhya* in the *Bālarāmāyana*, and *goṣṭhigariṣṭha* in the *Viddhaṣālabhañjikā*; but he is not otherwise known. A Ṣaṅkaravarman occurs among the poets of the *Sūktimuktāvalī*.

Dāivajña is mentioned at Bālar. i. 15th and Bālabh. i. 11th. This may be a proper name and refer to some contemporary poet. Or it may be a simple appellative, to be rendered by 'fortune-teller' (so Fleet, p. 175).

7. Mentions of Rājaṣekhara in the Literature.

By Vasukalpa, Abhinanda, and Somadeva. — According to Aufrecht in the *Catalogus catalogorum*, p. 502, Rājaṣekhara is mentioned in the *Sūktimuktāvalī* as a contemporary poet by Vasukalpa and Abhinanda. We do not know anything about Vasukalpa, but we have two poets named Abhinanda. The one is known as the author of a *kāvya*, the *Rāmacarita*, and was the son of Ṣatānanda. The other was called Gāudābhinanda, and was a son of Jayanta Vṛttikāra. His great-great-grandfather lived under king Muktāpīḍa Lalitāditya of Kashmir, whose accession, according to Bühler, cannot have taken place before 724. Gāudābhinanda must therefore have lived about the middle of the ninth century. He is known as the author of the *Kādambarīkathāsāra* and of the *Yogavāsiṣṭhasāra*. Bühler, *Indian Antiquary*, ii. 102 ff., thought the two Abhinandas to be one and the same. On that point, cp. *Durgāprasāda* and *Paraba*, *Kāvya-mālā*, Part ii. 50. Abhinanda is also quoted, *Suṣṛītatilaka* iii. 16, 29.

Rājaṣekhara's name is further mentioned in Somadeva's Yaçastilakacampā. According to the colophon, this work was written çaka 882 = A.D. 960. As mentioned above, we are told in the third āçvāsa that Rājaṣekhara occasionally pays honor to the religion of the Jains. As far as I can see, these words cannot apply to the known works of the poet.

In the Daçarūpa and the Sarasvatī-kaṇṭhābharana.—The Daçarūpa quotes Karp. i. 23 (iii. 14 = p. 117 in Hall's edition), Viddh. i. 31 (iv. 50 = p. 182), and Bālar. iv. 60 (ii. 2 = p. 62). The last passage is said to be taken from the Hanumannāṭaka—see Jīvānanda's ed., ii. 14.

From the Sarasvatī-kaṇṭhābharana (ed. by Anundoram Borooah, Calcutta, 1883), I have noted the following quotations: Bālar. i. 42 (p. 224); Bālar. iii. 25 = Viddh. iii. 27 = Bālabh. i. 31 (p. 214); Bālar. v. 8 = Viddh. iii. 2 (p. 315); Bālar. vi. 19 (p. 81); Bālar. vi. 34 (p. 26); Karp. i. 1 (p. 138); Karp. i. 19 (p. 348); Karp. i. 25 (p. 348); Karp. ii. 11 (p. 108); Karp. ii. 42 (p. 194); Viddh. i. 3 (p. 149); Viddh. i. 8 = Bālabh. i. 9 (p. 67); Viddh. i. 14 = Bālar. ii. 17 (p. 215); Viddh. i. 15 (p. 179); Viddh. i. 19 (p. 367); Viddh. i. 20 (p. 72); Viddh. i. 31 (p. 223); Viddh. iii. 5 (p. 104 and 214); Viddh. iii. 14 (p. 72). (Cp. Colonel G. A. Jacob, Journal of the Royal Asiatic Society, 1897, p. 304 ff.)

In Works of Kṣemendra.—Kṣemendra, also, in several of his works gives references from Rājaṣekhara's plays. In the Ācūtyavicāracarē, we find Bālar. i. 39 (v. 13); ii. 20 (v. 20); iv. 1 (v. 36); v. 11 (v. 14); x. 41 (v. 12); Bālabh. ii. 11 (v. 12); Karp. i. 18 (v. 18); and likewise the following stanzas which I cannot trace: citācakraṁ candraḥ (v. 15); strīṇāṁ madhye (v. 16); Kaṇṭhābharanāṅkitaḥ (v. 27). In the Kavikaṇṭhābharana only one stanza by Rājaṣekhara is quoted (nakhadalitaharidraḡranthigāure, 5. 1), and this one is not from his known works. In the Svṛttatilaka, iii. 35, Rājaṣekhara is praised for his ability in the Çārdūlavikṛīḍita metre; and from his works the following two passages are given, namely, Viddh. i. 30 (at ii. 23) and Bālar. i. 63 (at ii. 41).

In the Kāvya-prakāça, Prākṛta-piṅgala, etc.—The Kāvya-prakāça also contains a number of citations from Rājaṣekhara. Thus we find there Karp. i. 19, 20; ii. 4, 9; Viddh. i. 2; etc. (cp. Jacob, l.c., 1898, pp. 294, 303, 305, 313). Further quotations from Rājaṣekhara, and mentions of him, are found in the Prākṛtapiṅgala (Karp. i. 4, 20, 22, 23, 26; ii. 5); Gaṇaratnamahodadhī (see Pischel, p. 1223); Hemacandra's Prākṛit grammar (see Pischel, l.c.); Maṅkha's Çṛikaṇṭhacarita (xxv. 74); Abhinavagupta (see Jacob, l.c., 1897, p. 297); Ruyyaka (see Jacob, l.c., 1897,

p. 307); and in later works, such as the *Kuvalayaṇṇava*, the *Saḍatya-darpaṇa*, and *Mārkaṇḍeya's Prākṛit grammar*; also in *Kāleyakutūhala*.

A special interest has been attached to the quotation in *Kṣīrasvāmin's* commentary on *Amara* i. 8¹, where, in speaking of the form *gonasa*, he quotes *Viddh.* i. 3 to show that the form *gonasa* also is used in the same sense. *Kṣīrasvāmin* further quotes *Viddh.* i. 11 to show that *tāraka* is neuter as well as feminine. Cp. *Apte*, p. 6. Peterson identified the commentator *Kṣīrasvāmin* with *Kṣīra*, who is mentioned, *Rājatar.* iv. 489, as the tutor of king *Jayaṇḍa*; and thus he came to the conclusion that *Rājaṣekhara* was much older than we now know him to be. Aufrecht on the other hand had already stated (*ZDMG.* 28. 194) that *Kṣīrasvāmin* must have lived in the eleventh century, since he quotes *Bhāja* and is himself quoted by *Vardhamāna*.

8. *Rājaṣekhara's Prākṛit.*

Rājaṣekhara was, to use *Apte's* words, "a poet of great learning and much information." The poet himself seems to be very proud of his linguistic skill, as he directly calls himself *sarvabhāṣāvicakṣaṇa* (*Bālar.* i. 10¹) or *sarvabhāṣācadura* (*Karp.* i. 7¹). *Bālar.* i. 11, he mentions the different languages used in literary compositions: Sanskrit, Prākṛit, *Apabhraṇṣa*, and *Bhūtabhāṣā*. As far as we know, he himself wrote only in Sanskrit and Prākṛit. It would be out of place here to discuss his knowledge of Sanskrit. It must suffice to state that he shows a great proficiency in that language. I must here be contented to examine his Prākṛit. The Prākṛits of the plays, it must be remembered, were no really spoken vernaculars: but rather, essentially literary fictions founded on the vernaculars. They were perpetually influenced, not only by the Sanskrit, but also by the spoken languages. Most of the so-called *deci*-words must be derived from this last source. Cp. *S. P. Pandit's* note to *Dhruva's* article on the Rise of the Drama, *Transactions of the Ninth International Congress of Orientalists*, i. 313.

Čaurasenī and Māhārāṣṭrī. — These are the only Prākṛit dialects which occur in the writings of *Rājaṣekhara*. Herein, therefore, he has not evinced a breadth of linguistic knowledge comparable with that of the author of the *Mācchakaṭikā*.

[**Addition** by the General Editor. — In order that this volume may be of service to students of Prākṛit in America, to whom, for the most part, no help from a teacher and no elementary books will be accessible, I am constrained to make the following Addition. For a good general account

of Prākṛit, see Jacobi's article, "Prākṛit Languages," in Johnson's Universal Cyclopædia.

The Čāurasenī is used as the conversational dialect, that is, in the prose passages; while the Māhārāṣṭrī is regularly used in the stanzas. Upon this point the beginner should consult Jacobi, Introduction, §§ 9, 10. The chief distinctive peculiarities of the Čāurasenī are succinctly stated by Jacobi, pages LXX-LXXII. These the learner should study. I am convinced that the best basis for a clear understanding of the differences between the two dialects is afforded by some concrete examples. I have therefore thought it worth while to devote a little space to a collection of some of the doublets which actually occur in this play. In the first column is given the Sanskrit form; in the second, its Čāurasenī counterpart; and in the third, the Māhārāṣṭrī form.

Čāurasenī-Māhārāṣṭrī Doublets used in this Play. —

Sanskrit.	Čāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)	Sanskrit.	Čāurasenī. (Prose.)	Māhārāṣṭrī. (Verse.)
atha	adha	aha	sthita	thida	thia
tathā	tadhā	tabhā	sthāpita	thāvida	thāvia
yathā	jadhā	jabhā	kalita	kalida	kalia
katham	kadham	kaham	kvathita	kadhida	kadhia
iha	idha	iha	ghaṭita	ghadida	ghadia
tatas	tado	tao	dayita	daida	daiā
etad	edam	eam	punkhita	puṅkhida	punkhia
			bhūṣita	bhūṣida	vi-bhūṣiā
eti	edi	ei	bhṛta	bharida	bharīa
jānāti	jānādi	jānāi	ni-veṣita	ni-vesida	ni-vesia
dadātu	dedu	deu	ava-tiṛṇa	odipṇa	ava-inṇa
bhavati, -tu	bhodi, -du	hoi, hou	adbhuta	acc-abbhuda	abbhua
bhaviṣyati	bhavissadi	hohii			
labhate	lahadi	lahai	prasṛti	pasadi	pasai
vartate	vaṭtadi	vattai	prabhṛti	pahudi	pahui
-vartatām	pavattadu	paattau	prākṛta	pāuda	pāua
tiṣṭhati	ciṭṭhadi	thāi	samskrta	sakkada	sakkaa
harati	haradi	harai	manoratha	maṇoradha	maṇoraha
			marakata	maragada	maragaa
kathyatām	kadhiadu	kahijjau	mithuna	midhuna	mihuna
kriyatām	kariadu	kijjau	ratna	radana	raana
dr̥ṣyate	dīsadi	disai	rati	radi	rai
bhūṣyate	bhaṇiadi	bhannai	riti	ridi	rii
			latā	ladā	laā
kṛta	kida	kaa	vāta	vāda	vāa
gata	gada	gaa	ṣata	sada	saa
jāta	jāda	jāa	sarasvatī	sarassadi	sarassai
jīta	jīda	jīa	sarīt	sura-saridā	sariā
hita	hida	hīa	manmatha	manmadha	vammaha
ā-nita	ā-nida	ā-ñia	divasa	divasa	diaha

These forms can all be easily found in the Glossarial Index : and from the Index it appears at a glance which of the citations are prose and which are poetry, the exponential part of the citation being a number for the prose and a letter for the verse. By the help of this table it will be easy to form a clear idea of the extent to which the manuscripts, as we have them, conform to the prescriptions of the native grammarians or disregard them.]

[END OF THE ADDRESS.]

Rare and Provincial Words.—The most striking feature of Rājasekhara's Prakṛits is his abundant use of rare and provincial words. We give some instances from the Karpūramāñjarī :

ubbimbira	caṅgima-	taratti	blasara	bakkara
olaggāviā	catti-	tasara	blatta ¹	vacchoma
olla	campia	timisa	bhuma	vacchoma
kankelli	calli	pakkhāujja	matta	varilla
kaṇḍāriūṇa	chailla	pāḍisiddhi	maralla	vindurilla
kandoṭṭa	chollai	paṭṭiā	mahalla	siddhā
koḍḍa	ṭapparakanna	potta	mahlā	sippi
khaḍakkia	ṭikkida	baulla	riñcholi	sihina
khalakhaṇḍa	ṭentākarāla	buḍḍaṇa	roṣaṇa	hakkārai
galibailla	ṭhakkura	bola	laṅgima-	etc.
canga	ḍhilla	bolei	latṭhaa	
cangattaṇa	ṇiei	bhamaraṭeṇṭā	lambā	

In Rājasekhara's other works, also, many such words occur. Most of them are explained in the Prakṛit grammars and lexicons : some of them have equivalents only in modern vernaculars.

[The student who uses diligently the smaller St. Petersburg Lexicon in the reading of this play cannot fail to be struck by the frequency with which the writings of Rājasekhara, notably the Bālar., have furnished to Böhtlingk his first authentication of many words. The starred *kālākṣarika* is supported by i. 18^l. The word *dhāṭi* (cp. ii. 46) is one of four synonyms for 'sudden attack' (*prapāta*, *abhyavaskanda*, *dhāṭi*, *abhyāsādana*, see Hemachandra, 800), for not one of which, in this sense, had a quotation been hitherto adduced, save a single one from Sāyana (BR. v. 1524). — C. R. L.]

Marāṭhicisms.—Marāṭhī words are used on a large scale by Rājasekhara, according to Nārāyaṇa Dikṣhita and Apte. And indeed, on the whole, our poet seems to be largely indebted to the vernaculars. Forms such as *kaṇḍāriūṇa*, *caṭṭi*, *tasara*, *pakkhāujja*, etc., are known only from

¹This word is rather dubious ; but as the various readings all seem to be glosses, I was obliged to adopt it.

modern dialects, and a form like *ḍhilla* represents a more advanced stage of phonetic development than the literary *Prākṛits* in general. Compare Pischel on Hemacandra i. 89. I cannot here enter into the question concerning Rājasekhara's relation to the spoken vernaculars, from want of sufficient materials.

The Poet sometimes confused his Two Dialects.—I must be content to touch upon the following question: Was Rājasekhara able to distinguish correctly the two *Prākṛit* dialects which he used in his plays? The question is difficult on account of the miserable condition of the mss. The Indian editions cannot be trusted: and the *Prākṛit* passages in the critically edited *Bālabhārata* are not extensive enough to be made the basis of the inquiry. Moreover, a mere glance at the various readings suffices to show that, in most instances, the text has been restored conjecturally.

There remains the *Karpūramañjarī*. The mss. of this work are by no means correct nor consistent in their readings. Words such as *ratna*, *sarasvatī*, *iha*, *manoratha*, *mithuna*, etc., are constantly written *raṇa*, *sarassaī*, *iha*, *maṇoraha*, *miḥuṇa*, in the prose as well as in the verses. And at i. 20¹³, the form *raṇa* in the *Çāurasenī* is also supported by *Kṛṣṇasūnu*, who gives the two translations *ratna* and *racana*. On the other hand, in all mss., we find forms like *idaṁ* in verses (e.g. iv. 2^a). But generally some of the mss. have the correct form. It is therefore necessary to examine critically the practice of Rājasekhara, and to test his forms upon the touchstone of the native grammarians where they give distinct rules for dialectic usage.

Rājasekhara's Usage tested by Mārkaṇḍeya's *Prākṛit* Grammar.—Mārkaṇḍeya, in his *Prākṛitasarvasva*, gives a fuller description of the *Çāurasenī* than the other grammarians: and I shall try in the following paragraphs to show how some of his rules are practised by Rājasekhara. I quote Mārkaṇḍeya after the ms. Wilson 158^b in the Bodleyana (Aufrecht no. 412).¹ The chapter on the *Çāurasenī* begins fol. 51^a and contains nine *prakaraṇas*.

In the fourth *prakaraṇa* we find a *sūtra*, *kṣaṇakṣīrasadrkṣāṇāṁ echaṇ na syāt*, 'ech should not be substituted [for kṣ] in *kṣaṇa*, *kṣīra*, *sadrkṣa*.' In accordance with this rule I have adopted the reading *sārikkha* in iv. 19^{39, 53, 59}.

According to a *sūtra* in the third *prakaraṇa*, *l* should not be substituted for *y* in *yaṣṭi* (*yaṣṭyāṁ laç ca na syāt*). But at *Karp.* ii. 6²² and iv. 19⁶⁴,

¹ It is a pity that this ms. is insufficient as the basis for an edition of the text. I have

tried to procure new material from Southern India through Professor G. Oppert, but in vain.

all mss. read *laṭṭhi*. Cp. Pischel on Hemacandra l. 247, where several instances of *laṭṭhi* are quoted from the *Çāurasenī*. It is not without interest that all these quotations are taken from Rājasekhara's writings.

Mārk. vi. has the sūtra, *ata uttarasya ñer e syāt . . . idubhīṇa uttarasya ñer mmi vā syāt*, 'in words ending in -a, -e is substituted for the affix of the locative singular; in words ending in -i and -u, -mmi may be substituted.' But in the *Karpūramañjarī* we find the following instances of -mmi in a-themes: *majjhammi* i. 8³, *kuharammi* iii. 20⁷.

Another sūtra in the same *prakarana* runs thus: *do ñasaḥ . . . do aṇa syāt . . . ād atah kvacit | ato ñaser āt syāt kvacit*, 'for the ablative sing. only the affix *do* is substituted. . . . In words ending in -a sometimes *ā* is substituted.' Accordingly the forms ending in -*hinto* ought not to be used in the *Çāurasenī*. Still in the *Karpūramañjarī*, forms occur such as *pūmarāhinto* i. 20²⁹; *tumhāhinto* ii. 29¹²; *candāhinto* ii. 29¹³, *jalāhinto* iii. 3⁷, *tumhārisāhinto* iv. 2¹⁰.

In the nominative sing. masc. of the pronoun *etad*, Mārkaṇḍeya forbids the use of the form *esa* in the *Çāurasenī*: *na esa etadaḥ | suvā etada esa na syāt*. This rule is in accordance with the general practice in all critical editions. But at Karp. i. 4¹⁰ and ii. 27¹ and iv. 20¹¹, all mss. read *esa*, instead of the correct *eso*.

As for the verbal inflexion, the form *ghettōna* in the *Çāurasenī*, i. 12, is of interest compared with the regular *gephia*, iv. 19¹⁸.

Of less importance is the use of the dhatvology *mmi* = *ja* in prose. Cp. Pischel on Hemacandra iv. 7, etc.

These instances point to the conclusion that Rājasekhara's linguistic skill was not so remarkable as he likes to tell us. For some important questions in Prākṛit phonology and inflexion, his writings are of no importance. I shall only mention two cases.

The question whether we have to assume a cerebral *ḷ* for the Prākṛit is as dubious as before. The South Indian mss. of the *Karpūramañjarī* always have cerebral *ḷ*, the others generally *l*.

Nor is the use of the Anunāsika elucidated by these manuscripts. The very probable supposition that in the nom. plur. neutr. and instr. plur. the Anunāsika *must* be used when the final syllable is short, is neither strengthened nor weakened by the mss. Most of them write the Anuvāra or nothing. Only R sometimes uses the Anunāsika, but very irregularly, to denote a long as well as a short syllable, and U in one place (iii. 16) has the Anunāsika correctly.

After all we must therefore state that Rājasekhara is more important for our knowledge of the Prākṛit lexicography than of the phonology and inflexion.

Possible Inference as to Obsolescence of Said Dialects. — Finally, from the fact that Rājaṣekhara, "who knew all languages" (i. 7¹), did not correctly distinguish the different Prākritis, we may infer that the living knowledge of those dialects was, at that time, considerably diminished. This supposition is not disproved by the fact that Somadeva, the author of the *Lalitavigraharājanāṭaka* (Kielhorn, *Indian Antiquary*, xx. 201 ff.; *Göttinger Nachrichten*, 1893, 552) writes a Prākrit which is in close accordance with the rules of Hemacandra. Hemacandra's grammar is dedicated to king Jayasinha of Anhilvād (1094–1143), and is therefore older than the *Lalitavigraharājanāṭaka*, which was written in Sāmbhar, 1153. The late Dr. Bühler, some years ago, drew my attention to the close connection between the courts of Anhilvād and Sāmbhar. (Cp. also *Gazetteer of the Bombay Presidency*, Vol. i., Part i., 179 ff.) And it is quite probable that Jayasinha sent copies of Hemacandra's grammar to Sāmbhar. If such is the case, the fact would sufficiently account for the correct Prākrit in Somadeva's work.

9. Rājaṣekhara's Literary Characteristics.

Pischel's Estimate of the Poet. — Pischel has given a brief statement, p. 1227 f., which it may be well to reprint: Rājaṣekhara war ein Meister des Wortes und seine Dramen sind überaus wichtig für die Kenntnis des Sanskrit und noch mehr des Prākrit. Seine Verse sind elegant und fließend und selbst in dem entsetzlich langweiligen Bālarāmāyaṇa wird man manche Scene wegen des Wohllauts der Verse, wegen der Sprichwörter und der Anspielungen auf Sitten und Gebräuche nicht ohne Interesse und Genuss lesen. Aber als Dramatiker steht Rājaṣekhara nicht hoch. In Bālarāmāyaṇa erweist er sich als starken Nachahmer¹ des Kālidāsa und Bhavabhūti, in der *Viddhaṣālabhāṇjikā* und der *Karpūramañjarī* als Nachahmer des Dichters der unter Ṣrihara's Namen gehenden Stücke, ohne dessen Witz zu erreichen. Nur im 2. und 3. Akte der *Viddh.* sind zwei launige Scenen eingelegt, deren Grundzüge man aber unschwer in der ersten Scene des 3. Aktes des Nāgānanda erkennt. Eine unglaubliche Geschmacklosigkeit ist die Scene im 5. Akt des Bālar. (p. 119 ff.), wo die künstliche Sītā und Sindūrikā mit den Drosseln im Munde, die Sanskrit und Prākrit sprechen, auftreten.

Apte also discusses our poet's literary characteristics at length, pages 41–44. [The poet's works ought, as I think, to be translated and inter-

¹ A systematic study of our poet's writings, with a view to determine the extent to which he imitated his predecessors, would

be, I am persuaded, a fruitful one. The aṣoka scene of our present play recalls that of the 3. act of *Mālavikā*. — C. R. L.

preted by some Western scholar before a judgment is passed upon them which the Occident may fairly accept. See my notes to ii. 30, 31, 32. Native judgment sometimes goes too far in condemnation; and it often goes too far in praise. Of the latter error, the following stanza (attributed to a certain "highly cultured Çaṅkaravarman," at Bālar. i. 17 = Viddh. i. 7) is an example:

patam crotrarasayanam, raagayitani vacah, satam samudata,
vyutpattim paramām avāptum, avadhiṁ labdhuṁ rasasrotasah, |
bhoktum svadu phalam ca jivitataror, yady asti te kaṣṭaken,
tad bhṛtaḥ gṛṇu Rājasekharakaveḥ suktib, saḥasraścahutaḥ — C. R. L.]

The Poet's Skill in Metres. — Rājasekhara's masterly command of the more elaborate metres is one of his most notable characteristics. He especially excelled in Sragdharā and (as has indeed been pointed out by the Indian critic, Kṣemendra, p. 198; cp. p. 209, where the metres of the present play are given) in Çārdūlavikṛidita. Our poet's metrical skill is by no means restricted to Sanskrit; in Prākṛit versification also he has shown a really remarkable power. His predecessors usually contented themselves with an occasional Anuṣṭubh or Āryā in the Prākṛit portions of their plays; while Rājasekhara (as Apte observes, p. 44) has given us nearly forty Prākṛit stanzas in the highly artificial Çārdūlavikṛidita alone (they number 33). This is a matter of no mean importance to the student of Indian metres. See below, p. 206; and cp. Stenzler's metrical notes, published after his death, ZDMG. xliv. 1-82.

Rime. — Rime forms an essential element of versification in the poetry of the modern Indian vernaculars, and also in Prākṛit; but not in Sanskrit. Where rime occurs in Sanskrit poetry, as, for instance, in that of Jayadeva, we may assume that the influence of the vernacular or of Prākṛit poetry has been at work. It is of interest to note that Rājasekhara makes occasional use of rime. Instances are: Viddh. i. 4, 5; iii. 8; Karp. iii. 29, 30, 31. [It may be added that two of the Magician's ribald songs, i. 22, 23, are full of internal rimes. So ii. 11. — Rime, *Antyā-upapāśa*, is freely used, for example, in the Gīta-govinda and Moka-mudgara. Cp. Sālitya-darpana, no. 637; Ch. P. Brown, Sanskrit Prosody, p. 21; Pischel, H., p. 208. — C. R. L.]

Proverbial Expressions. — Another prominent literary characteristic of Rājasekhara is his fondness for the use of proverbial expressions. [In our present play, I have noted saws or proverbs or proverbial expressions at the following places: i. 18¹⁻², 18³; ii. 1; iii. 6; iv. 18¹⁻²; 20; and perhaps

ii. 26¹, 29¹¹, and iv. 20¹² (') ought to be added. Apte has collected a good many on p. 45 of his essay.

The Indian form of "A bird in the hand is worth two in the bush" may be mentioned, since our poet gives it at Viddh. i. 22²: it reads, "Better a partridge to-day than a pea-hen to-morrow," *varam takkālōva-nadā tittirī na uṇa dīahantaridā morī*. A far older form of the saw is given by Vātsyāyana, in the *Kāmasūtra*, p. 19⁷, ed. Bombay, who, in a most interesting *carpe-diem*-argument, says, "Better a dove to-day than a peacock to-morrow," *varam adya kapotaḥ ivo mayūrāt*. In Manwaring's *Marāṭhī Proverbs*, no. 516, we find "Why do you want a mirror in which to see your bracelet?" From i. 18¹⁰ it appears that the saying is at least a thousand years old.

Colonel George A. Jacob informs me that he has a "Handful of Popular Maxims current in Sanskrit Literature" now (Feb., 1900) in press in Bombay. — C. R. L.]

Rājasekhara Repeats Himself. — Cappeller has already drawn attention (p. vi f.) to the fact that Rājasekhara frequently repeats himself. These repetitions extend sometimes over a whole stanza, sometimes only over a part. I give the following list, which is not exhaustive:

Bālar. i. 9 = Bālabh. i. 15.	Bālar. v. 39 = Viddh. i. 24.
Bālar. i. 10 = Bālabh. i. 5.	Bālar. v. 73 = Viddh. iii. 15.
Bālar. i. 14 = Bālabh. i. 3.	Bālar. vi. 11 = Bālar. vi. 16.
Bālar. i. 16 = Bālabh. i. 12.	Bālar. vii. 31, cp. Bālar. x. 43.
Bālar. i. 17 = Viddh. i. 7.	Bālar. vii. 38 = Bālar. x. 44.
Bālar. i. 18 = Bālabh. i. 11.	Bālar. vii. 39 = Bālar. x. 46.
Bālar. i. 20 = Bālabh. i. 14.	Bālar. viii. 11, cp. Viddh. iv. 20.
Bālar. ii. 17 = Viddh. i. 14.	Bālar. x. 40 = Viddh. iii. 11.
Bālar. iii. 23 = Viddh. ii. 5.	Bālar. x. 58, cp. Bālabh. i. 19.
Bālar. iii. 25 = { Bālabh. i. 31.	Bālabh. i. 9 = Viddh. i. 8.
Viddh. iii. 27.	Bālabh. i. 22 = Viddh. ii. 22.
Bālar. iii. 39 = Bālabh. i. 65.	Bālabh. i. 27 = Viddh. iii. 16.
Bālar. iii. 54 = Bālar. vii. 68.	Bālabh. ii. 3, cp. Karp. ii. 32.
Bālar. v. 5, cp. Bālar. vii. 77.	Bālabh. ii. 7 = Bālabh. ii. 13.
Bālar. v. 8 = Viddh. iii. 2.	Bālabh. ii. 15, cp. Viddh. i. 17.
Bālar. v. 25 = Viddh. iv. 6, cp.	Karp. iii. 26 = Viddh. iii. 12.
Karp. iv. 2.	

10. Rājasekhara's Favorite Metres.

1. *Cārdūlavikrīḍita*; 2. *Vasantatilaka*; 3. *Çloka*; 4. *Sragdharā*. — In the *Suvṛttatilaka*, iii. 35, Kṣemendra praises Rājasekhara for his ability in the *Cārdūlavikrīḍita*; and this metre is, in fact, used to a great extent in his works. Thus I have noted 208 instances from the *Bālarāmāyaṇa*, 41 from the *Bālabhārata*, 36 from the *Viddhaçālabhañjikā*, and 24 from

the Karpūra-mañjarī. The second place in frequency must be attributed to the Vasantatilaka, which metre occurs 159 times in the Bālar., 25 in the Bālābh., 11 in the Viddh., and 23 in the Karp. The third place in frequency is held by the Īṭhka. Of this there are 126 instances in the Bālar., 25 in the Bālābh., and 3 in the Viddh. To the Sragdharā belongs the fourth place, with 94 occurrences in the Bālar., 12 in the Bālābh., 19 in the Viddh., and 11 in the Karp.

5. Āryā; then Triṣṭubh; etc., etc.—Of other metres, the following occur more or less frequently :

Āryā	Prthvī	Vaṇastha
Upaguti	Prakarsinī	Vasantamālikā
Gīti	Mandākrantā	Çālinī
Triṣṭubh	Mālinī	Çikharinī
Drutavilambita	Rathoddhatā	Svāgatā
Puṣpitāgrā	Rucirā	Harinī

To these must be added some very free Prākṛit metres, such, for instance, as Viddh. i. 4, 5; ii. 7; iii. 8, and Karp. iii. 29, 30. The two stanzas last mentioned are of a form not known from other sources. The stanza iii. 29 forms the half of a Mātrāsamakā, but is shown by the rime to be intended as a complete stanza. Each pāda consists of 8 syllabic instants. The following stanza, iii. 30, is constructed on a similar scheme, each pāda containing 12 syllabic instants.

11. Metres of the Karpūra-mañjarī.

The Metres in the Order of Their Frequency.—In the Karpūra-mañjarī, the metres, listed in the order of their frequency, and each with the number of its occurrences, are given in the subjoined table. Under "Triṣṭubh" are included Indravajrā, Upendravajrā, and Upajāti.

Āryā ¹	32	Svāgatā	4
Çāndulavikrīḍita	24	Gīti	2
Vasantatilaka	23	Puṣpitāgrā	2
Triṣṭubh	12	Upaguti	1
Sragdharā	11	Vaṇastha	1
Rathoddhatā	9	Çālinī	1
Prthvī	7	Çikharinī	1
Mālinī	7	iii. 29, 30 (above, p. 207)	2
Mandākrantā	5	Sum	144

¹ Note that, in the amphibrach which forms the sixth foot of the first half of the Āryā, the resolution of the long into two

shorts is permitted if a new word begin with the second syllable of that foot, e.g. i. 3, 8, 9; ii. 37, 48, 49.

[**Scene-groups.** — There are four considerable passages in this play in which metres of the same kind are, so to say, “bunched,” and in which, accordingly, the unity of thought of the passage is reflected in the unity of its metrical form. The passages are : in act ii., stanzas 12–22, eleven āryā stanzas, forming the “Tiring-scene”; again in act ii., stanzas 33–40, eight āryā stanzas, forming the “Swing-scene”; then in act iv., stanzas 10–18, nine stanzas of hendecasyllables, being six triṣṭubh and three svāgatā stanzas, describing the Banyan festival scene. Finally, in act iii., the passage 9–17, consisting of nine vasantatilaka stanzas, forms the bulk of the “lengthy and vapid discussion of love.”

It is worth noting that a Īrḍāvīkrīḍita serves as the initial stanza of the Prologue, of act i. proper (i. 13), of the love-scene in the first act (i. 26), of act ii., and of act iii.; see the Table, p. 209. The same metrical form is especially employed for the more elevated passages of description : for example, i. 16–18, the spring ; i. 35, the evening ; iii. 25, moon-rise ; iii. 27, the garden scene. And it is also used at the climax of some gravely emotional passages, as at iv. 9. — L.]

The Metres in the Order of Their Occurrence. — The following table (p. 209) gives the metres of the Karpūra-mañjarī in the order of their occurrence in the text. See also p. 289, note to iv. 19⁶⁴.

Metros of the Karpūra-mañjarī.

Act I.		Act II.		Act III.		Act IV.	
i. 1	Çārdūlavikriḍita	ii. 1	Çārdūlavikriḍita	iii. 1	Çārdūlavikriḍita	iv. 1	Ārya
i. 2	Puṣpitāgrā	ii. 2	Mandākraṅtā	iii. 2	Mālini	iv. 2	Puṣpitāgrā
i. 3	Āryā	ii. 3	Çārdūlavikriḍita	iii. 3	Çārdūlavikriḍita	iv. 3	Prthvi
i. 4	Sragdharā	ii. 4	Vasantatilaka	iii. 4	Vaṅgastha	iv. 4	Çārdūlavikriḍita
i. 5	Āryā	ii. 5	"	iii. 5	Indravajrā	iv. 5	Vasantatilaka
i. 6	Gīti	ii. 6	"	iii. 6	"	iv. 6	Prthvi
i. 7	Āryā	ii. 7	Rathoddhata	iii. 7	Mālini	iv. 7	Sragdharā
i. 8	"	ii. 8	Çārdūlavikriḍita	iii. 8	Ārya	iv. 8	Vasantatilaka
i. 9	"	ii. 9	Mālini	iii. 9	Vasantatilaka	iv. 9	Çārdūlavikriḍita
i. 10	"	ii. 10	Sragdharā	iii. 10	"	iv. 10	Indravajrā
i. 11	Rathoddhata	ii. 11	Çikhariṇī	iii. 11	"	iv. 11	Upajāti
i. 12	Svāgatā	ii. 12	Āryā	iii. 12	"	iv. 12	"
i. 13	Çārdūlavikriḍita	ii. 13	"	iii. 13	"	iv. 13	"
i. 14	Vasantatilaka	ii. 14	"	iii. 14	"	iv. 14	Upendravajrā
i. 15	Sragdharā	ii. 15	"	iii. 15	"	iv. 15	Upajāti
i. 16	Çārdūlavikriḍita	ii. 16	"	iii. 16	"	iv. 16	Svāgatā
i. 17	"	ii. 17	"	iii. 17	"	iv. 17	"
i. 18	"	ii. 18	"	iii. 18	Mālini	iv. 18	"
i. 19	Vasantatilaka	ii. 19	"	iii. 19	Sragdharā	iv. 19	Āryā
i. 20	Çārdūlavikriḍita	ii. 20	"	iii. 20	Prthvi	iv. 20	Mālini
i. 21	Vasantatilaka	ii. 21	"	iii. 21	Rathoddhata	iv. 21	Vasantatilaka
i. 22	Indravajrā	ii. 22	"	iii. 22	Vasantatilaka	iv. 22	Çārdūlavikriḍita
i. 23	Çālini	ii. 23	Mandākraṅtā	iii. 23	Rathoddhata	iv. 23	"
i. 24	Vasantatilaka	ii. 24	Mālini	iii. 24	"	iv. 24	Gīti
i. 25	"	ii. 25	Upajāti	iii. 25	Çārdūlavikriḍita	SUMMATION OF STANZAS. Act i. has 36 " ii. " 50 " iii. " 34 " iv. " 24 Sum 144	
i. 26	Çārdūlavikriḍita	ii. 26	Vasantatilaka	iii. 26	Prthvi		
i. 27	Vasantatilaka	ii. 27	Çārdūlavikriḍita	iii. 27	Çārdūlavikriḍita		
i. 28	Upajāti	ii. 28	Sragdharā	iii. 28	Sragdharā		
i. 29	Çārdūlavikriḍita	ii. 29	Çārdūlavikriḍita	iii. 29	[See p. 207]		
i. 30	Mandākraṅtā	ii. 30	Mandākraṅtā	iii. 30	"		
i. 31	Upajāti	ii. 31	Sragdharā	iii. 31	Rathoddhata		
i. 32	Çārdūlavikriḍita	ii. 32	Prthvi	iii. 32	"		
i. 33	Mandākraṅtā	ii. 33	Āryā	iii. 33	"		
i. 34	Prthvi	ii. 34	"	iii. 34	"		
i. 35	Çārdūlavikriḍita	ii. 35	"				
i. 36	Sragdharā	ii. 36	"				
		ii. 37	"				
		ii. 38	"				
		ii. 39	"				
		ii. 40	"				
		ii. 41	Sragdharā				
		ii. 42	Āryā				
		ii. 43	"				
		ii. 44	Mālini				
		ii. 45	Upajāti				
		ii. 46	Çārdūlavikriḍita				
		ii. 47	Prthvi				
		ii. 48	Āryā				
		ii. 49	"				
		ii. 50	Sragdharā				

PART IV

TRANSLATION

OF THE

KARPŪRA-MAÑJARĪ

WITH

AN INTRODUCTION AND NOTES

BY

C. R. LANMAN

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University of California, Berkeley.

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1. Geography of the Play in General.

The geography of the play in general and the geographical allusions of the text demand some notice. The action of the play¹ is at the court of King Chandapāla, that is, in his palace and palace gardens. I do not know that this name designates an historical personage: but the poet plainly intended that we should imagine the general scene of the play to be in the Deccan (cp. "Here in the Deccan," i. 25, 34). Chandapāla addresses his queen as "daughter of the [a] sovereign of the Deccan," i. 12^a. And the fact that the king of Kuntala and Chandapāla are represented as marrying aunt and niece (i. 34) would lead us to imagine Chandapāla's "kingdom in the Deccan" as not far from that of his father-in-law (which is undefined) nor from that of Kuntala. Moreover, the allusions² of i. 15 and 17 (cp. 20) point with clearness to the Deccan or Southern India (cp. i. 36, note 3).

Kuntala seems to have included parts of the region that is drained by the upper Kistna and the Tungabhadra.³ It covered what is now the southernmost part of the Bombay Presidency and of Haiderabad, and the northwest corner of Madras, with part of Mysore⁴—say the Districts of North Kanara, of Belgaum, and of Bellary; and perhaps it reached even farther east. The inscription of Kurugode⁵ names as capital of Kuntala the town of Kurugode, which is fourteen miles from Bellary town, north and west.

Vidarbha seems to have reached from the Kistna north nearly to the Narmadā. It is included in Mahārāṣṭra.⁶ And Kuntala seems also to have been so included.⁷ This may throw light on the statement of the commentators (Konow, p. 160) about Vacchoma as capital of Kuntala.

Lāṭa designated, in the time of our poet, the region north of the lower Narmadā and east of the Gulf of Cambay, modern Broach or Central and Southern Gujarāt, Ptolemy's *Λατική*. See *Epigraphia Indica*, i. 274, iv.

¹ The place where the play was first *represented* or brought out, may have been the court of Nirbhara: see i. 9 and p. 217.

² The allusions to Bengal and Assam etc. (i. 142) are not such as to yield data for geographical inferences.

³ See Duff, *Chronology of India*, under A.D. 973, and Borooah's Essay, § 145.

⁴ Including the once important Banavasi.

Ptolemy's *Baratagaei*; cp. *Ind. Ant.* xiii. 367.

⁵ Colebrooke's Essays, ii. [272], [273].

⁶ See Borooah, § 146-8; *Bihar* xi. 74.

⁷ According to passages in Bālar., which Borooah (note 3) does not specify. According to Daçakumāracharita, viii., p. 59, ed. Peterson, the Lords of Vanavāsi and of Kantara seem to have been vassals of Vidarbha.

246; and Boreoah's Essay, § 154. The statement of iv. 18²⁸, "the wedding is set for here and today, while the bride is in the country of Lāṭa," indicates that Chaṇḍapāla's realm was not Lāṭa.¹ Another northern place is Kanauj, mentioned in the Jester's dream (iii. 5²) as if distant. I imagine Chaṇḍapāla's realm as south or southeast of Kuntala.

2. Hindu Seasons, Months, and Asterisms.

In the Prākṛit text above, and in the sequel also, there is a considerable number of allusions to the Hindu seasons and months and asterisms. Convenient tables of the months, etc., are so rare in this country that I am confident that the American student will welcome the ensuing table.

SEASON	MONTH	TIME	ASTERISMS IN WHICH FULL MOON MAY OCCUR
Vasanta Spring	{ Chāitra { Vaiśākha	March-April April-May	14, Chitrā; 15, Svātī 16, Viśākḥā; 17, Anurādhā
Grishma Summer	{ Jyāishtha { Āshāḍha	May-June June-July	18, Jyeshthā; 19, Mūla 20, P.-Ashāḍhā; 21, U.-Ashāḍhā
Varsha Rains	{ Āravana { Bhādrapada	July-August Aug.-Sept.	23, Āravana; 24, Āravishtā 25, Ārta-bhishaj; 26, P.-Bh.; 27, U.-Bh.
Ārad Autumn	{ Āyina { Kārtika	Sept.-Oct. Oct.-Nov.	28, Revatī; 1, Āyini; 2, Bharanī 3, Kṛttikā; 4, Rohiṇi
Hemanta Winter	{ Mārgaśirsha { Pūsha	Nov.-Dec. Dec.-Jan.	5, Mrga-śirsha; 6, Ārdrā 7, Punarvasu; 8, Pushya
Āyina Cool season	{ Māgha { Phalguṇa	Jan.-Feb. Feb.-Mar.	9, Āṇeshā; 10, Maghā 11, P.-Phalgunī; 12, U.-Ph.; 13, Hasta

Whitney's *Sūryasiddhānta*, *Journal of American Oriental Society*, vi. 414 and 468, may be consulted; also his essay on the Lunar Zodiac, *Oriental and Linguistic Studies*, i. 341 f. For the older division into three seasons, Hot, Wet, and Cold, which is still in popular use, see Bühler, *Epigraphia Indica*, ii. 262, and Manwaring's *Marāṭhī Proverbs*, no. 1279. Older month-names: Whitney, *Journal*, vi. 414; or Sewell and Dikshita, *Indian Calendar*, p. 24. Very instructive is Part X (c) of Manwaring.

I abbreviate Pūrva, 'former,' by P.; Uttara, 'latter,' by U.; Phalgunī by Ph.; and Bhādrapadā by Bh. The 22d asterism is Abhijit: see note to i. 20³¹, and Whitney's *Zodiac*, p. 409.

¹ It is true that at iv. 18¹⁸ the text says, "Here (ettha) in the Lāṭa country." But as this is in palpable conflict with iv. 18^{27, 28}, it may be ettha = 'there.'

3. Time-allusions of the Play and Time of the Action.

For the determination of the time of the action, we have one datum which is both certain and precise, that of the Banyan festival (act iv.). It synchronizes with the full moon of Jyāiṣṭha. — The second datum, that of the Swing festival of Gauṛī (act ii.), if I have identified it aright, is no less certain and precise. The fourth day of that festival falls on the sixth lunar day of the bright half of Chāitra. — The third datum is drawn from the allusions to the beginning of spring (act i.). These are entirely certain. Whether we may take them as intending precision, is a question rather of common sense than of erudition.¹ The evidence is in favor of interpreting them precisely.

The action of the play, accordingly, covers a period of just two and one-half lunations: that is, all of Chāitra, all of Vāiṣakha, and the light half of Jyāiṣṭha. The scene of the play being in the south, we may suppose the lunar months to be reckoned as from new moon to new moon,² rather than as from full to full.³ — There remains act iii. Its action takes place at a full moon: is it that of Chāitra or of Vāiṣakha?

Act I. — The initial motif of the play proper is the advent of spring. The month is Chāitra, i. 17⁴, 18⁴; the frost is gone, i. 14⁴; the Malabar winds, from the southwest, have set in, i. 15⁴, 16⁴, 20; the spring has begun, i. 12⁴, 14², 18⁴, with all its beauties, i. 16⁴. — The act ends with evening, i. 35, and at least one night intervenes between acts i. and ii. And since the time of act ii. is the sixth of the bright fortnight of Chāitra, the latest date for act i. is the fifth of that fortnight.

But it appears, from act ii. 4,⁴ that a considerable number of days must have elapsed since act i. During that time, but not after the beginning of act ii.,⁵ King and Heroine have seen each other, ii. 42⁴, 47, and become deeply enamored. We can hardly make the interval less than five days, and would therefore set the time of act i. on the first of the bright fortnight of Chāitra. The duration of act i. is part of one day.

¹ There is great discordance between popular usage and the statements of the learned bookmakers of India in regard to seasonal divisions: see Bühler, *Epigraphia Indica*, ii. 262. So here in New England, we speak of one of our characteristic Eastering vernal winds as "a regular March wind," even if it be a little before or after the calendar month of March.

² The *ama-anta* system. In this, the bright fortnight (*gukla*), or fortnight of the waxing moon, comes first, and then the dark

fortnight, *kṛsna*, or that of the waning moon. See *Ep. Ind.*, i. 404; or *The Indian Calendar*, p. 4. Thus: <>.

³ The *purnima-anta* system, *diminuendo-crescendo*, thus: >><<.

⁴ So too from ii. 8, 9. Perhaps also from ii. 17. Certainly not from i. 34-6. It is not that the King wants five days to prepare his question, i. 11⁴, but the playwright needed it as a *raison d'être* to his time scene.

⁵ In the *Swing scene*, although the King meets the Heroine, he does not know her.

Act II.—The time is still Madhu, ii. 6²¹, or Chāitra, and the spring “is very gently coming on,” ii. 1⁵. The nights are still chilly, ii. 41⁵. We read at ii. 29⁵, “Today is the fourth day of the Swing festival.” The allusions to the worship of Gāurī that accompanied the festival (see ii. 6²¹, ii. 29⁵) indicate that the *gāuryā dolotsava* is intended (see note to ii. 6²¹, and additional note thereto, on p. 289), and this begins on the third of the bright half of Chāitra. The date of act ii. is therefore the sixth of waxing Chāitra.—The act lasts part of one day. When the Swing scene ends, evening is near, ii. 41⁵. The aṣoka scene is somewhat later in the same evening, for the Heroine has in the meantime been “exquisitely decorated,” ii. 43⁷.

Act III.—The action is on the evening of the night of a full moon, iii. 25⁴, 32⁶, which must be that of either Chāitra or Vāiṣākha. The allusions to punkahs and shower-baths, iii. 20, and to the “intense heat” (*ghaṭa-ghamma*, iii. 20⁶), indicate that the hot weather (March to May, inclusive) is far advanced. I therefore deem the latter alternative the more probable one, and place the action of act iii. at the full moon of Vāiṣākha. This date allows ample time for the Queen’s jealousy (cp. p. 247, note 7, with p. 289, note to ii. 41⁹) to drive her to the drastic measure of imprisoning the Heroine, and time for the construction of the subterranean passage (p. 219). And it still falls within the limits of spring (*vasanta*)—cp. the next paragraph.

Act IV.—The spring (*mahu-samā*) has now gone, iv. 7^d; the summer (*gimha*, iv. 1) is come, iv. 4^r, 5^d, 6^d. The time of the action is explicitly defined, iv. 9⁵, as the “Banyan festival.” This falls on the day of the full moon of Jyāiṣṭha, iv. 9¹⁸ note. In substantial accordance herewith is the allusion, iv. 3^a, to the length of the days, which reaches its maximum a little later; and so is the statement, iv. 18¹¹, that the image of Gāurī was set up “on the fourteenth day just past,” that is, the fourteenth of the light half of Jyāiṣṭha.—The action of the merry-making (p. 221, scene 3) runs over a part of the day-time. The wedding takes place in the evening, iv. 18⁷.

SYNOPTIC TABLE OF THE TIME OF THE ACTION.

Act I.: beginning of spring, first of Chāitra, bright half.	[Say March 15].
Interval of five days.	
Act II.: fourth day of Swing festival of Gāurī, sixth of Chāitra, ditto . . .	[Say March 20].
Interval of about ten days + just one lunation.	
Act III.: full moon of Vāiṣākha	[Say May 1].
Interval of one lunation.	
Act IV.: Banyan festival, full moon of Jyāiṣṭha	[Say June 1].

4. Synoptic Analysis of the Play.

The purpose of this synopsis is to make clear 1. the places or scenes of the action in detail, and 2. the details of the stage-business. Since the references to the text are given throughout, it will also serve 3. as a useful finding-table. For greater convenience, I have divided the synopsis into scenes, guided partly by the entrances and exits and partly by the places of the action, but without special reference to the canons of the native dramaturgy.

Several scenes are double or even multiple scenes : that is, the stage represents simultaneously the scene of the principal action and also the King in some place of observation or concealment near by (such are scenes 4 and 7 of act ii. : cp. note to iii. 34¹) ; or the stage is imagined to represent successively (as in act iii., scene 2. and act iv., scene 5) several places in which the players have to be, during the course of that scene. In the latter case, the place comes to the actor instead of the actor's going to the place. His going, however, is mimetically indicated by a "stepping about."

By "palace garden" or "palace," as used in the sequel, is meant of course the palace garden or palace of King Chāṇḍapāla.

PROLOGUE, I. 1 to I. 12⁵.

During the prologue, the stage represents the play-house (or *nāṭya-ṣālā*, Lévi, p. 371) of the King for whom the play is enacted. The first performance may have been for King Nibbhara, i. 9, 11.

- Scene 1. Enters the Director (*sūtradhāra*) and recites the benediction, i. 1-2 [Then exit.]
- Scene 2. Enters the Stage-manager (*sthapaka*) and praises Īiva, i. 3-4, and describes the preparations for the play, i. 4².
- Scene 3. Enters the Assistant (*pāripāścika*) of the Stage-manager, i. 4³. They discuss the play, the author, why he writes in Prākṛit, at whose instance the piece is given, and the gist of the plot, i. 4⁴-12³. Exeunt.

ACT I.

- Scene 1 (the advent of spring): the palace garden. Enter King and Queen, with retinue, i. 12⁵. They congratulate each other on the arrival of spring, and describe the season in stanzas, i. 13-14.

Behind the stage, two Bards describe the beauties of spring, i. 15-16, and are followed in the same strain by the royal pair, i. 16³-18.

- Scene 2 (comic intermezzo): place and actors as before. Jester and Viśvak-śaṇā quarrel, i. 18¹. Retorts, sharp and coarse, follow; then rival

stanzas, i. 19-20; then threats, i. 20¹³. General laughter, i. 20¹⁴. Exit Jester, i. 20¹⁵.

Scene 3 (the tipsy Magician): place and actors as before. Reenters Jester, i. 21, announcing the Magician, who follows, i. 21, tipsy, singing ribald songs. He offers to show a specimen of his powers to the King, i. 25¹. The latter suggests that he produce on the stage a lovely girl. The wizard sets about it, i. 25¹⁰. Thereupon—

Scene 4 (love scene): place and actors as before. Enters the Heroine, i. 25¹¹. Rapturous stanzas from the King, i. 26-27. She gives the King a coquettish glance, i. 28⁹. He is deeply enamored, i. 29-34. She tells her story, i. 34⁸⁻²¹. The Queen asks that the Heroine may remain a fortnight, i. 34²⁶, and conducts her to the gynæceum, i. 34³⁸.

Behind the stage, two Bards in descriptive stanzas announce the evening, i. 35-36, and the King goes to prayer.

ACT II.

Scene 1 (the love-sick King): the palace garden. Enter King and Porteress, ii. 0¹. Enamored stanzas, ii. 1-6.

Scene 2 (the billet-doux): place and actors as before. Enter Jester and Vichakshaṇā, ii. 6³. They discuss briefly the King's condition, ii. 6⁴⁻¹⁰, unheard by him.

They address the King, ii. 6¹². It transpires that Vichakshaṇā bears a love-letter, ii. 6²⁰, from the Heroine to the King. This the King reads, ii. 8. Stanzas from Vichakshaṇā, from her sister, and from the Jester, ii. 9-11.

The King asks, ii. 11², what happened to the Heroine after the Queen conducted her (at i. 34³⁸) to the gynæceum. Properly the replies form no new scene; but they have such dramatic unity that it is well to treat them as a scene.

Scene 3 (the tiring scene, a duo between Vichakshaṇā and King): place and actors as before. Introductory questions and answers, ii. 11²⁻⁶. In eleven half-stanzas, ii. 12-22, Vichakshaṇā describes how the Heroine was arrayed and adorned in the gynæceum. The King caps each half-stanza with one of his own, in which he interprets the description with some fanciful conceit. Exit Vichakshaṇā, ii. 29³.

It now transpires that she and the Jester have arranged that the Heroine shall swing in a swing set up before the idol of Pārvatī, and that the King shall have an opportunity to observe her from an arbor near by, ii. 29⁶⁻⁷. With the Jester, the King "makes as if entering" the Plantain Arbor, ii. 29¹⁴.

Scene 4 (the swing scene): the palace garden; the Heroine in the swing; King and Jester concealed in the Plantain Arbor. The King pours forth his soul in rapturous stanzas, ii. 30-32.

Then follows, in eight stanzas, ii. 33-40, the Jester's description of the Heroine's swinging. It is filled with pretty conceits and forms a pendant to the tiring scene.—The Heroine quits the swing, ii. 40².

Scene 5 (serio-comic intermezzo): the gardens. The King at the Platanus Arbor laments her departure in tragic strains, and the Jester gives mocking response, ii. 40²-41. Evening approaches, ii. 41³; but night's coolness avails not to attemper the King's amorous fever, ii. 41⁴.

The Jester leaves the King "alone" on the Emerald Seat, ii. 41⁶, and makes as if leaving the stage to get something to cool him off, ii. 41⁷. The King continues his amorous plaint, ii. 42.

Scene 6 ("stage-traffic"): a part, near by, of the gardens. Re-enters Vichak-shanā with refrigerants, ii. 42. She and the Jester, ii. 43, arrange it so that the King shall witness the coming *açoka* scene.

The King is imagined to secrete himself behind a shrub, ii. 43³

Scene 7 (the *açoka* scene): the garden. Enters the Heroine, ii. 43. She embraces a young amaranth, looks at a tilaka, and touches with the tip of her foot an *açoka* tree; whereupon all three burst into gorgeous bloom, ii. 43⁴-47.

King and Jester discuss the matter, ii. 47¹-49².

Behind the scene a Bard describes the evening, ii. 50. Exeunt all.

See also p. 289, n. 2.

ACT III.

From iii. 34^a we infer that, between the last act and this, jealousy has prompted the Queen to imprison the Heroine in some room in the Queen's section of the palace; and that, unknown to the Queen, a secret subterranean passage has been made from this room to the palace garden.

The room where the lovers meet (iii. 20¹²) and the lamp-incident occurs (iii. 22⁴) adjoins the prison room, as I think: for the lovers go from their meeting-room to the garden by the subterranean passage, and they must enter the passage from the prison room or near it. This meeting-room has a "back-door" entrance, perhaps from some obscure court-yard.

The prison room is an "inner room," close and sweat-provoking, iii. 22¹. That it is near the Queen's I infer from iv. 12¹⁻² and 12³.

Scene 1 (the King's vision): a place outside the palace (perhaps an obscure court-yard?) near the lovers' meeting-room. Enter King and Jester. The King describes a vision in which he met the Heroine, iii. 2¹-3. To divert him, the Jester tells an elaborate counter-vision, iii. 3⁴-7. The two engage in a lengthy and vapid discussion of love, iii. 8¹-12.

From behind the stage they hear the enamored plants of the Heroine, iii. 19². The Jester indulges himself in much badinage with the King, iii. 20¹. Both "make as if on swing," by a "back-

door," the meeting-room, iii. 20¹², that is, they "step about" by way of intimation to the spectators that they are entering it, though remaining, of course, on the stage.

Scene 2 (the lovers' meeting): [part 1] a room near the prison room (see above). Enters the Heroine, with her friend, to meet King and Jester, iii. 20¹³. The King takes the Heroine's hand, iii. 20²⁵. She has just come from a close "inner-room," so the Jester fans her, and in so doing puts out the lamp, iii. 22¹⁴.

King and Heroine hand in hand,—the four now grope their way [part 2] through the prison room (? see above), and then [part 3] through the dark passage, iii. 22⁹, to the gardens [part 4].

Scene 3 (the moonrise scene): the palace garden. A continuation of the last part of the foregoing scene. Stanzas of admiration and delight from the King, iii. 23–24. Behind the stage, Bards describe the rise of the full moon, iii. 25–28. Then follow stanzas by the Jester, Kuraṅgikā, and the Heroine, iii. 29–31, and the King, iii. 32–34.

Sudden uproar, iii. 34¹. The Queen has heard of her consort's tricks and is coming, iii. 34⁷. The Heroine escapes, by the secret passage, to her prison, iii. 34⁹. Exeunt omnes.

ACT IV.

From iv. 9⁶⁻⁷, it appears that the Queen has now learned of the subterranean passage and blocked up its entrance. We are forced to assume that this closure of the passage is made *at the garden end* thereof. For the Heroine, the passage thus becomes a cul-de-sac: its prison end is open; she can enter it and traverse its entire length; but she cannot get out at the garden end.

Accordingly, somewhere near the garden end, a new branch passage has been excavated from the main passage to the sanctuary of Chāmunda near the Banyan, the mouth of this branch passage being concealed behind the idol, iv. 18³⁸. Between the entrance of the Magician and that of the King (scene 5), the Heroine traverses the passage that connects the prison and the sanctuary five times.

Scene 1 (the love-sick King): presumably, the King's apartments. Enters, with his Jester, the King, and bemoans the ardor of summer and of love. Episode of the tame parrot, iv. 2¹. More stanzas of love and summer, iv. 3–9.

The Jester now tells the King how the Queen has closed up the entrance to [the garden end of] the subterranean passage, and tells of the guards that have been set all about that entrance, iv. 9⁶⁻¹².

Scene 2 ("stage-traffic"): place and actors the same. Enters Sāraṅgikā, iv. 9¹⁵, with a message from the Queen: "The King must mount the

palace roof today to see the Banyan festival." iv. 9⁸. Exit Sārāṅgikā, iv. 9⁹.

Scene 3 (the Banyan festival): from the palace roof, iv. 9¹. King and Jester look down on an elaborate dance. In nine stanzas, iv. 10-18, the Jester describes the dance, the merry-makings, and the off-hand theatre play (impersonations with masks, etc.).

We must here imagine a slight interval in which King and Jester come down from the palace terrace and go to the Emerald Seat, and thence to the Plantain Arbor. But see note to ii. 29⁷.

Scene 4 ("some necessary question of the play"): the Plantain Arbor, palace garden, iv. 18³. Reënters Sārāṅgikā, iv. 18¹, with a message from the Queen: "The Queen has arranged that the King, this very evening, shall take to wife yet another princess, iv. 18⁷, a princess of Lāṭa, named Ghanasāra-mañjarī," iv. 18¹⁸⁻¹⁹. The messenger, furthermore, narrates that the Magician induced the Queen to assent to this arrangement on the ground that her husband, the King, would become an Emperor by contracting this new marital alliance, iv. 18²². The ceremony is to take place in a sanctuary near the Banyan, presumably the festival Banyan, iv. 18³⁰⁻³². Exit Sārāṅgikā.

After exchanging suspicions (iv. 18³⁴⁻³⁶) that the Magician is at the bottom of this affair, exeunt King and Jester. The mention of their exit is omitted in the stage directions.

Scene 5 (the wedding): the sanctuary of Chāmuṇḍā, in the palace garden, near the Banyan. With two episodes:

Episode 1^a, the prison room; 1^b, the Queen's apartment.

Episode 2^a, the prison room; 2^b, the Queen's apartment.

Enters the Magician, iv. 18³⁷, and does homage to the Goddess, iv. 19, whose idol screens the mouth of the new branch passage, iv. 18³⁸.

Enters the Heroine, iv. 19³, coming from her prison, and issuing forth from the passage by a small opening behind the idol.

Enters the Queen, iv. 19¹⁰, coming from the garden, and is dumfounded at seeing the Heroine, whose escape from the prison she thought she had at last effectually blocked. The Queen cannot believe her own eyes, iv. 19¹⁴⁻¹⁵. Accordingly,

Episode 1^a. The Queen, iv. 19²⁰, on pretext of returning to her apartments to get some things for the wedding (iv. 19¹⁸), "steps about" on the stage, to indicate that she is leaving. We are to imagine that she goes by way of the garden to the prison room. The Magician sees through her pretext and sends the Heroine hurriedly back, iv. 19²⁴, by the new branch passage, to her prison, which she is of course imagined to reach before the Queen. The Queen is again no less astonished to find the Heroine quietly seated in the prison, iv. 19²⁹, and, after a few words with her, "starts" to return to the sanctuary,

iv. 19⁷. Thereupon, the Heroine returns thither by the secret passage, with speed (see iv. 19⁴¹).

Episode 1^b. The Queen, on her way back, to make good her pretext, stops at her own apartment for a moment while she and her friends pick up the things for the wedding, iv. 19⁸⁻³⁹. Arriving at the sanctuary, she is again dumfounded, iv. 19⁴³, at seeing the Heroine as before.

Episodes 2^a and 2^b are simply repetitions of the same manœuvres, iv. 19⁴⁹⁻⁵⁵ and iv. 19⁵⁶⁻⁶⁰.

Enters the King, with his Jester and Kuraṅgikā, iv. 19⁶¹. Effusive admiration on the part of the King, iv. 19⁶⁴-20. The Jester shuts him up, iv. 20⁴. The attendants proceed to arrange the wedding costume for the King and for "Ghanasāra-mañjarī," iv. 20⁶. It now transpires, iv. 20¹³, that the latter is no other than Karpūra-mañjarī. The ceremony is performed, iv. 21², and the King "takes his seat as an Emperor," iv. 21⁴.

Behind the stage, a Bard congratulates him, iv. 21⁶; the King felicitates himself, iv. 23; and the play closes with the usual benediction.

5. Dramatis Personæ.

Chañḍa-pāla, the King.

Kapiṇjala, his Jester (Vidūshaka), a Brahman.

Vibhrama-lekhā, the Queen.

Vichakshaṇā and Sāraṅgikā, her attendants.

Bhāiravānanda, a master magician.

Kāñchana-chaṇḍa and Ratna-chaṇḍa, two bards.

Porteress, an unnamed woman, who serves as door-keeper.

A tame parrot.

Karpūra-mañjarī, the Heroine.

Kuraṅgikā, her confidante.

NOTE.—The Heroine is the daughter of Vallabha-rāja, King of Kuntala, and of his wife, Çaçi-prabhā (p. 240). The latter is the sister of Vibhrama-lekhā's mother. The Heroine and the Queen of our play are therefore first cousins (daughters of sisters).

ABBREVIATIONS.—For abbreviated titles of books and papers cited, see pages 175-177.

KARPURAMAÑJARI.

ACT I.

PROLOGUE.

INVOCATION.

ALL hail to Sarasvatī!¹ joy to the poets, Vyāsa² and the rest! may the most excellent words of others too³ turn out highly acceptable to the critics! may the Vāidarbhī style of writing⁴ flash like a revelation upon us, — so too the Māgadhī and also the Pāñchālīkā! may the connoisseurs of poetry let these styles melt on their tongue, as do Chakora birds with the moon-beams!⁵ 1

Moreover :

Ever cherish ye deep reverence for⁶ the loves of Cupid and [his wife] Rati, in which no flurried embraces are noticed, no noisy kissing is going on, nor amorous beating of the breasts.⁷ 2

[*End of the Invocation.*]

STAGE-MANAGER. May the union of Īiva and [Pārvatī, his wife,] the Daughter of Himālaya, who are dear to the hosts of the Gods, whose pledge of love is [their son,] the Six-faced [God, Kārttikeya], and who are adorned with a crescent moon [on their brows], yield you happiness. 3

And again:

Victorious is Rudra,⁸ who often, as he bows low⁹ to assuage [his Pār-

¹ The Goddess of Speech.

² Reputed author of the Mahābhārata.

³ That is, of this dramatic company, no less than those of the more famous poets.

⁴ The styles (riti) are enumerated in *Saṅgīta-darpana*, no. 6251. See *Kāvya-darpaṇa*, i. 401.

⁵ On which they are said to feed.

⁶ 'Bow down (far, i.e.) low before.'

⁷ 'Loves, not possessing noticed embrace-flurries, nor produced kissing-noise, nor performed breast-beatings.'

⁸ Referred presumably by the stage-manager or Director (who here makes his exit), and, if so, an interesting survival of older dramatic usage. See Kanōw's Essay, p. 137, and Levi, pp. 270, 135. The "Director's" first subordinate seems to have been the "Stage-manager", and subordinate in turn to the latter was his "Assistant." See p. 217.

⁹ Tantamount to Īiva.

¹⁰ In his bowings.

vati's] jealous anger, lays — a bit quickly¹ — at the lotus-like feet of the Daughter of Himālaya his offering of pearly moon-beams,² together with a silvery conch made of the moon's slender crescent and filled to the brim³ with waters of the Ganges of Heaven, and places his two hands the while [in token of reverence] on his bowed head. **4**

[Walks about the stage and looks toward the tiring-room.]

But our players seem [already] to be busy about their acting: for one actress is getting together such costumes as suit the rôles; another is twining garlands of flowers; [**4**] a third is putting the masks in order; some one seems to be rubbing colors on a palette; here they are tuning⁴ a flute; there a lute is being strung; [**8**] and here they are making ready three drums; here the noise of timbrels is heard; [**10**] there they are rehearsing the introductory stanza. So I'll call some attendant and inquire.

[Looks toward the tiring-room and beckons.] [**13**]

[Enters the Assistant of the Stage-manager.]

ASSISTANT. Sir, your commands. [**15**]

STAGE-MANAGER. You seem to be busy about a play, are you not?

ASSISTANT. To be sure. We are going to enact a Saṭṭaka.

STAGE-MANAGER. But who is the author of it?

ASSISTANT. Your worship, let this be answered: who is called "Moon-crowned"?⁵ and who is the teacher of Mahendrapāla, the crest-jewel of the race of Raghu? **5**

STAGE-MANAGER. [*Reflecting.*] Aha! that, I think, is an answer in the form of a question: [*aloud*] Rāja --- çekhara!

ASSISTANT. [*Yes,*] he *is* the author of it.

STAGE-MANAGER. [*Recollecting.*] It has been said by the connoisseurs:

"Saṭṭaka" is the name of a play which much resembles a Nāṭikā, excepting only that Praveçakas, Vishkambhakas, and Añkas do not occur. **6**

[*Reflecting.*] Then why has the poet abandoned the Sanskrit language and undertaken a composition in Prākṛit?

¹ For fear lest her anger increase.

² 'Of moon-light pearls.'

³ See under ā. Literally, 'to the root,' and so, 'radically, completely.' Similarly at ii. 2^a.

⁴ See OB. under sthāna 1 (w).

⁵ Literally, 'Having the night's beloved (raanivallaha) [i.e. the moon, which is also called rāja] as his crown' (sihaṇḍa) [Sanskrit, çikhaṇḍa, used as an equivalent for çekhara]. That is, the assistant's reply is couched in the form of a charade.

ASSISTANT. Sanskrit poems are harsh; but a Prākṛit poem is very smooth; the difference between them in this respect is as great as that between man and woman. 7

And he who is expert in all languages¹ has said :

The various themes remain the same : the words remain the same, although undergoing [certain phonetic] modifications² : a poem is a peculiar way of expression,³ be the language whichsoever it may. 8

STAGE-MANAGER. And has he then [the poet] made no statement about himself?

ASSISTANT. Listen. A statement has indeed been made by one of his poet contemporaries, the author of the story of Mrgāṅkalekhā, by Aparājita,⁴ namely, as follows :

He who has risen to lofty dignity by the successive steps of young poet, chief poet, and teacher of King Nibbhara,⁵ [i.e. Mahendrapāla], — 9

He is the author of it, the famous Rājasekhara, whose merits make resplendent the three worlds even, [and] are left unblemished [even] by the rivalry of the moon. 10

STAGE-MANAGER. At whose instance then are you enacting the play?

ASSISTANT. The crest-garland of the Chauhan family,⁶ the wife of the chief poet Rājasekhara, the lady whose husband wrote the play, Avantisundarī, — *she* desires us to enact it.⁷ 11

Moreover :

In this excellent Saṭṭaka, which is a river of poetic flavors, [King] Candapāla, the moon of our earth, in order to achieve the rank of an Emperor, takes to wife the daughter of the Lord of Kuntala. 12

STAGE-MANAGER. Come, then ! what we have at once to do let us accomplish ; for the Director and his wife, who have taken the parts of the King and the Queen, are waiting in the tiring-room.

[*The two walk about the stage and exit.*] [4]

[*End of the Prologue.*]

¹ This seems to refer to Rājasekhara. — The following *jadhā* is like the Greek “recitative *δῖα*.”

² Such namely as obtain between Prākṛit words and the corresponding Sanskrit ones.

³ That is, its distinctive character lies in

its mode of expression. The definition is, in the original and as we give it, loose.

⁴ See p. 197.

⁵ See p. 178.

⁶ See p. 189, and C. M. Daff's *Chronology of India*, p. 277, and *Journal of the Royal Asiatic Society*, 1899, p. 546.

⁷ Lit., ‘it, the work of her husband.’

[Enter King, the Queen, the Jester, and, according to rank, the attendants. All walk about the stage and take seats in due order.] [7]

KING. O Queen, daughter of the sovereign of the Deccan, I congratulate you that the spring is begun.¹ For,

Inasmuch as the maidens no longer put much wax on their lips,² and do not in arranging their braids anoint them with fragrant oil, and do not put on a bodice, and are indifferent even as to the use of the thick saffron³ for their mouths,—therefore I think the festal spring-time is at hand and has overcome by its power the cold. **13**

QUEEN. I too, in my turn, will congratulate you.

Now that the frosts are gone, [again fair maidens] rub their pearly teeth.⁴ Little by little [again] they set their hearts on extract of sandal.⁵ At this season, behold, couples sleep on the verandas of their dwellings,⁶ the blankets heaped [unused] at the foot [of their couches]. **14**

FIRST BARD. [*Behind the stage.*] Victory, victory to thee, [O King]! Thou gallant of the women of the East, thou champak-bloom ear-ornament of the town of Champā,⁷ thou whose lustre (*rāḍhā*) transcends the loveliness of Rāḍhā,⁸ who hast conquered Assam by thy prowess, who

¹ See p. 214-215.

² As they would in the cold weather to prevent chapping.

³ In the Indian materia medica (see Dhanvantariya Nighaṇṭu, p. 96) saffron is esteemed fragrant and pungent and hot and as a specific for cough, phlegm, and sore throat. Hence pretty girls have less need of it at the end of the season of cold and of colds.

⁴ With rind of betel (cp. p. 181). Konow cites Viddh., p. 75² (chollida = gharṣita), and II. 4.395 (choll = takṣ) : 'Fair maidens (do, i.e. putzen, un-mrjanti) cleanse their teeth.' This too is a sign of returning spring: for in the cold weather, it was actually painful to cleanse them because of cracked lips. — Vāsudeva renders chollanti by sphuranti: 'the teeth-jewels flash,' i.e. girls show their pearly teeth in laughing, which they could not bear to do while their lips were so chapped. Cp. Rtu-saṁhāra, iv. 6.

⁵ Esteemed as the most eminent refrigerant (Dhanvantari, p. 93), and so the exact opposite of the calefacient saffron. Cp. Indische Sprüche, 1763, 2215.

⁶ Ghara seems to include the whole

dwelling-place, i.e. the central bungalow and all the adjoining compound. In cold weather, people slept, for the sake of warmth, in the antar-grha, the innermost apartment or perhaps the central bungalow. Now, on account of the heat, they have left off doing so, and sleep in the sāliās: these may be thatched-roofed sheds without walls (to secure shade and allow circulation of air), or else verandas around the antar-grha; and might, in either case, be called majjhima as being 'between' the antargrha and the walls of the compound.

Vātsyāyana, Kāmasūtra, ed. Bombay, 1891, p. 44, 45, speaks of a dwelling with spacious court, and with two sleeping-rooms (bhavanam dvi-vāsagrham), an inner (ābhyantaram) and an outer (bāhyam); the comment refers also to the vāstuvidyā.

⁷ The champak-tree has a very fragrant golden flower much used as a decoration for the hair and ears. The far-fetched metaphor of the bombastic panegyrist is chosen here in part for the sake of the pun.

⁸ Literally, 'O thou, having the loveliness of Rāḍhā [a district of western Bengal]

providest merry-makings (*chali*) for Hari-kell,¹ who mayst well make light of² the beauty of genuine gold, who delightest us by the comeliness of all thy person! — May the beginning of the fragrant season [spring] be a joy to thee! For now,

Cool from the Malabar mountains, are coming the [vernal] breezes,³
 Wanton they ruffle the down on the cheeks⁴ of the Pāṇḍian women,
 Breaking the jealous pride⁵ of the tender maidens of Kāñchī,
 Filling the matrons of Chola with passion for love's embraces,
 Waving the tresses [fair] of the beauties that dwell in Kārṇāṭa,
 Tying the knots of love 'twixt the Kuntala girls and their lovers.

15

SECOND BARD. [*Behind the stage.*] The champak bloom has become like to a Marāṭha girl's cheek when rubbed with saffron-paste.⁶ The jasmynes, with blossoms as fair as slightly churned milk, are bursting and bursting.⁷ The dhak-tree,⁸ blackish at the root,⁹ and with bees clinging to its tips, looks as if bees were clinging to it from head to foot¹⁰ and drinking its juices.

16

KING. Dear Vibhramalekhā, say not that I have congratulated thee, nor that thou hast congratulated me: but rather that both of us have been congratulated by the two bards, Kāñchana-chanda and Ratna-chanda.¹¹ [2] So now to her heart's content let my Queen with eyes as big as [her]

surpassed by thy (*rādhā* or) lustre' — again a pun.

¹A name for Bengal (Hemachandra, 957) — again a pun.

²Literally, 'hast made light of,' i.e. art so handsome that thou canst well afford to do so. — When it comes to the version of Indian panegyric, English is poor indeed.

³Cp. Madanikā's song *kusumāuha-piā-dūao*, near the beginning of act i. of Ratnāvalī (translated, Wilson, ii. 270). Also, Kadambarī, p. 437⁶. Similarly Tennyson, Locksley Hall, line 20, "In the Spring" etc.

⁴Literally, 'Wanton in causing horripilation on the edges of the cheeks.'

⁵So that they yield to the seductions of love. The same idea at ii. 50⁶ and iii. 30⁶.

⁶Of saffron it is also said that it will make the face as fair as the full moon's disk — Yogaratnakara, under *ksudrarogaeikitsa*, p. 382²² of Poona ed. The tertium comparationis appears to be the color common to the

golden-hued champak blossom and to the flesh-tint of the cheek when somewhat yellowed by the overlaying of saffron.

⁷The flowers of most varieties are very fragrant and of pure milky whiteness — cp. i. 19⁶.

⁸The *Butea frondosa*, a middle-sized tree, its trunk crooked and covered with ash-colored, spongy, scabrous bark. Lac insects [Coccide] are frequent on its small branches and leaf-stalks. So Foxburgh, p. 540 f. The lac exudes from the punctures made by the coccus. — See Griffiths, fig. 72 and pl. 63.

⁹So that this too (see preceding note) looks as if bees were swarming upon it.

¹⁰Literally, appears (not that it is) patted by bees that cling (to it) even in two directions or points, i.e. even at top and bottom. — Perhaps *bhasala* (here rendered 'tree' refers (inaccurately?) to the coccus insects.

¹¹He is called by the equivalent name *Mañkyachandā* at iii. 26².

open palm,¹ contemplate this festal season of spring :² — [of spring,] that quickens bold maids unto amorous flurry ; that sets a-dancing like dance-girls the creepers that sway in the Malabar breezes ; that sweetly recites its pañchama-note in the throats of the soft-throated [euckoos] ;³ that brings forth in ample measure the rods for the bows of Cupid and speedeth the arrows of love with vehemence none may hinder ;⁴ [of spring,] the loved friend of [that] matron staid, [the Earth,] the Keeper of Treasure. [3]

QUEEN. The Malabar-breezes have indeed begun, as the bards have said. For,

Waving the garlands that hang in the doorways of Lañkā,⁵ slowly swaying the sandal-tree thickets in the hermitage of Agastya,⁶ blended with odors of camphor, making to tremble the clumps of açoka,⁷ setting completely a-dancing the creepers of betel, impetuously kissing the waters of Tāmraparnī,⁸ [hither at last] are blowing the breezes of Chāitra.⁹ 17

And again:

“ Your jealous pride quit ye, [fair maids]! give [each] to your darling a glance, be it never so restless!¹⁰ [for] tender youth, that plumps your swelling breasts, by days is measured,¹¹ five [perchance], or ten! ” — such is, as it were, the Five-arrowed God's¹² all-galling command, disguised

¹ Cp. note to i. 32.

² I take *mahūsava* (*madhu-utsava*) as an instance of *rūpaka* (Daṇḍin's Poetics, ii. 66) and interpret it, not as ‘spring-festival,’ but rather as ‘the spring which is like to a festival,’ and so, ‘the festal season of spring.’ Similarly, ‘creeper dance-girls,’ i.e. ‘creepers that are like dance-girls.’

³ Literally, [spring,] ‘possessing the note, sweet and recited (or sweetly recited), in the throats of the soft-throated [kokilas or koils].’

⁴ I take this as a copulative compound (Whitney, Grammar, § 1257) made up of two possessive compounds: literally [spring,] ‘possessing abundantly-produced Cupid's-bow-rods and possessing unbroken arrow-impetuosity.’ — The exceedingly long word is notable for its excessive alliterative use of *nd*'s.

⁶ Ceylon.

⁶ Located on a crest of the Malabar range

by the Rāmāyaṇa, ed. Bombay, iv. 41. 15; but a later stanza (34) of the same canto inconsistently puts his dwelling on Mount Kuñjara in Ceylon. — The canto contains many of the geographical allusions which occur in this play. Cp. Lassen, *Indische Alterthumskunde*, i. 153 f.

⁷ Kañkellī, a name for the açoka-tree — see my notes to I. 2027.

⁸ A river rising near the southern end of the Western Ghats and flowing generally south and east to the gulf of Manar. At present the name Malaya is hardly applied to the Ghats so far south.

⁹ The first month of spring, March–April, p. 214.

¹⁰ Literally, ‘a glance, followed by unsteady movements (of the eyes).’

¹¹ Literally, ‘youth [is] for days.’

¹² Cupid's. — For 20 names of Cupid and for names of his belongings, see Hemachandra, 227 ff.

under the melodious warblings of the cuckoo, which the festal season of Chāitra [just now] hath suddenly given.¹ 18

JESTER. Hi there! among you all, I'm the only one that's a bit of a scholar: for my father-in-law's father-in-law used to lug around books at another man's house.

ATTENDANT [Vichakshana]. [*Bursts out laughing.*] Got your learning by direct inheritance, then, didn't you? [4]

JESTER. [*Rather nettled.*] Ha, you slave-girl's child, who'll be a bawd in your next birth, you Vichakshana, Small-Fraction-er!² am I such a fool as to be laughed at even by you? [6] And besides, — O you polluter of other men's sons, you light-o'-love,³ you terror of the gambling-hells, hand and glove with ruined folk!⁴ — what have *you* got to say against my inheriting my learning?⁵ please take notice that they who are born in Akāla-jalada's family do get their learning by inheritance! but there's no use in talking. — "Bangle on your wrist, no need of a mirror."⁶ [10]

VICHAKSHAṆĀ. [*Reflecting.*] Right you are! — Nor of asking the bystanders if a horse is speeding, when you see him on the dead run. — Come now, give us a description of spring. [14]

JESTER. How do you come to be standing there chattering like a caged starling?⁸ *You* don't know anything. — So I'll give my recitation

¹ I find a very similar thought in Kīya-prakāṣa, x. 105, p. 705, ed. Bombay, even also by Boddhlingk, Sprüche, 2021, ksinah, etc.,.

² I coin this word to reproduce the jingling and ringing bilinguistic of the original: — nillakkhane viakkhane, 'misgiving Vichakshana'; and neglect the -ā.

³ An unclear word: perhaps 'having the character of a bee' (in its flight), i.e. 'unsteady, capricious.'

⁴ 'O thou, united with ruined folk,' root *trut*.

⁵ 'Was the inheriting of my learning a discredit?'

⁶ The fact is as plain without talk as a bangle on your wrist without a mirror. This last seems to be a proverb (p. 206) and in abrupt form.

⁷ That is, 'and no need of asking' etc. — Apparently a second proverb of the same import as the foregoing.

⁸ 'Caged saria.' The same as the meena-sariā, Skt. madana-sarikā. From meana or mayana Platts derives mainā, 'the name of the main bird: see his Hindustani Dict., under maina, p. 11081. The mina is the talking starling or polioptila, gen. ill. of linnæ, the English minia of the Century Dict., under Euclides, and others.

As Dr. K. now tells me, the sarikā is mentioned with the parrot (suke sālikā) as early as Aśoka's reign, namely in Edict 1 of the Delhi Pillar: see Schur, Les élites des piliers, p. 44, 65, or Bühler, ZDMG, xlv, 64, 69, or Bühler, Epigraphia Indica, ii. 259.

The birds are habitual companions in literature and in life. A caged parrot and the mina are mentioned together, Mṛchakatīkā, ed. Stenzler, p. 71¹⁶, the latter as chattering (karakāṣṭh) like a sunny house-mart. Cf. the whole scene with the caged saria. Ratnakoṭi, beginning of act II. and parrot

before my old man¹ and the Queen : for musk isn't sold in a petty hamlet or a jungle ; nor is gold tested without a touchstone.² [18]

[*So saying, he recites.*]

The Sinduvāra shrubs that bear a quantity of blossoms like to rice-pudding.³—my favorites are they : and also the multitudes of fair jasmine blooms, like to strained buffalo-milk.³ **19**

VICHAKSHAṆĀ. [*Derisively.*] Your words are as paltry as you yourself are.⁴

JESTER. Well then, Miss Noble-Words, do *you* give a recital.

QUEEN. [*Smiling a bit.*] Friend Vichakshaṇā, you're rather puffed up⁵ with pride before us on account of your strong poetic ability. [5] So then, do you recite now, before my lord, [the King], a bit of poetry of your own making : for that is true poetry which will bear recital⁶ in the assemblies : that is pure gold which proves clear⁷ on the touchstone : she is a true wife who gladdens her husband : he is a true son who makes his family illustrious. [7]

VICHAKSHAṆĀ. As the Queen commands. [*So saying, she recites.*]

episode of this play, iv. 4. In KSS. 77, parrot and mina tell stories. — Caged birds in frescoes, Griffiths, pl. 45.

The Indian exquisite (nāgarika) spent the time between his forenoon meal and his midday nap in teaching his parrots and starlings to talk : see Kāmasūtra, ed. Bombay, 1891, p. 483. 49^a ; Bāṇa's Kādambari, p. 356 end. For this accomplishment both birds have great capacity. They can rattle off at a great rate the Vedas and Ṣāstras, which they incessantly overheard : Kādambari, p. 813. 38, cp. Harshacharita, p. 244^a, 221 end ; also, above, p. 204, Pischel. Secrets must not be told in their presence : comm. to Manu vii. 149. A very learned parrot appears at KSS. lix. 28 ff. Both birds alike come to grief for their much talk, Sprüche, 899.

See T. C. Jerdon, Birds of India, Calcutta, 1863, ii. p. 320-340 ; R. C. Temple has a valuable paper about the bird, Panjābī Shārak, Indian Antiquary, xi. 291-3 : cp. xiv. 395 (Aelian's description). See also Wilson, Hindu Theatre, ii. 277 ; and Index to Ridding's Kādambari, p. 225, under maina. While I am studying this subject, my friend Rouse, of Rugby School, sends me his charming

book, The Talking Thrush, London, 1899. And Bloomfield refers me to Kāuṣika, x. 2, etc. (very pretty symbolism).

¹The Sāhitya-darpaṇa, no. 431, allows *vaassa*, 'comrade,' as a form of address to the king, to be used by royal sages and by the jester. When so used by the jester, with *piā*, it seems to me to connote no less familiarity than our colloquial "Old Man." — The chief of police uses it when he offers to treat the low-caste fisherman, who, after finding Ṣakuntalā's ring, gives part of the money-reward to the officers (end of prelude to act vi.). Cp. preface, p. xix.

²I mustn't cast my pearls before swine, nor seek the applause of "the unskilful." Only "the judicious" must pass upon my verses. — Proverbial expressions again.

³In whiteness. Cp. i. 16^b and Kādambari, p. 100, 261. — The Jester's verses smack of the kitchen.

⁴Your words match your own paltriness,⁷ taking *kantārattana* as = *kārapanya*.

⁵For *uttāṇā*. Konow cites *Pāiyalacchi*, st. 75.

⁶That is poetry which is recited⁷ etc.

⁷Sub voce *nivvaḍ* : cp. H. 4. 62.

The winds that had almost died on¹ the flanks of the mountains of Lāṅkā, that had grown weak from filling wide-expanded hood after hood of the serpents,² wearied with dalliance,³ — at this season, they, as Malabar-winds, mingling with the sighs of maids whose lovers have left them, have become, suddenly, although in their childhood,⁴ strong, filled as it were with freshness. 20

KING. Truly, Vichakṣaṇā is clever (*vichakṣaṇā*) by reason of her skill in expression and her variety of diction. And so, she stands — what else? — as a crest-jewel of poets.

JESTER. [*Nettled*.] Then why don't you say it straight out: "Vichakṣaṇā's at the tip-top in poetry, [and I.] Kapīñjala, a Brahman, at the very bottom"? [4]

VICHAḶṢAṆĀ. My good man, don't get excited. It's your poem that betrays your poetic ability:⁵ for your words, fine [enough in themselves], although [spent] on a matter blameable for paltriness, — like a string of pearls on a flabby-breasted [old hag], like a [trig] bodice on a pot-bellied creature, like the collyrium pencil⁶ on a one-eyed woman, — are not over and above charming. [7]

¹ Root *skhal*: 'stumbled,' or (as we say of the wind) 'fallen'; and so, 'shocked by.'

² Literally, 'had come to impoverishment in the wide-expanded hood-row's (subjective genitive) swallowing.' The ranks of expanded hoods of the female serpents have swallowed so much of the wind that its force has slackened! Characteristic exaggeration! Quite similar is the idea of Daṇḍin, who calls the slack south-wind the "leavings from the repasts of the serpents of the Malabar hills," *Daḍakumāra-charita*, I. v., beginning — "The snakes, 'tis said, on wind are fed." Spruce, 4873, *phaṇi pavanabhuk*: cp. 1376. "The Cobras . . . prefer taking their food at dusk or in the night." — Fayrer, p. 6.

My colleague, Mr. Samuel Garman, Herpetologist of the Agassiz Museum, kindly refers me to Sir Joseph Fayrer's *Thanaos-phidia of India*, 2d ed., London, 1874. Plates 1-6 of this magnificent folio are devoted to the very deadly *Naja tripudians*, the Naga, or Cobra di Capello. I quote from page 7: "Some of the snake-catchers have a curious notion concerning the sex of the Cobra. They

say that the hooded snakes are all females and poisonous; and that the males are all hoodless and innocent." It is not venturesome to assume that this belief, albeit unfounded, was current a thousand years ago and accepted by our poet. Hence the significance of his specific mention of the female serpents. The males are in fact smaller than the females, Mr. Garman tells me. — If Fayrer is not accessible, the reader may consult Joseph Ewart's *Poisonous Snakes of India*, London, 1878.

³ Cp. Bhurtrhari's *ardham nītvā*.

⁴ Because the season in which they flow has only just begun. — The whole stanza is commented in Jhalkikar's ed. of *Kāvya-prakāśa*, iv. 41, p. 157.

⁵ That is, if you have any; and here, yours show that you haven't. — I purposely use 'betrays,' as having, like *pisuṇedi*, a sinister connotation.

⁶ That is, the strokes of the pencil with which women applied the collyrium to blacken their eyelids and eyebrows by way of adornment.

JESTER. With you, on the contrary, although your matter was charming, — it wasn't pretty, the way you strung the words together. [8] Like a row of copper bells on a golden girdle, like trimmings of coarse silk on a [fine] silken fabric, like sandal-ointment on a girl of loveliest tint,¹ it [your language] doesn't partake of the elegance [of your ideas].² But in spite of all that, you do get praised. [10]

VICHAKSHAṆĀ. My good man, don't get excited. There's no rivaling you : for you, though unlettered as the iron beam of a goldsmith's balance, are employed [in a, *that is*] as part of a [still finer] balance for weighing jewels ; while I, though lettered like a [common] balance, am not employed in the weighing of gold.³ [14]

JESTER. If you ridicule me that way, I'll tear off that part of you that goes by the name of Yudhishṭhira's eldest brother,⁴ your left one, and your right one too, in a hurry. [15]

VICHAKSHAṆĀ. And I'll break that part of you that goes by the name of the asterism⁵ following latter Phalgunī, in a hurry. [16]

KING. Man, don't talk that way. She has some standing⁶ in the line of poetry. [18]

JESTER. [*Nettled.*] Then why don't you say it straight out : "Our little hussy's a first-rate poet, ahead even of Harivṛddha, Nandivṛddha, Poṭṭisa, Hāla, and the rest"? [*So saying, he prances around on the stage.*] [21]

VICHAKSHAṆĀ. [*Derisively.*] You take yourself off to where my first swaddling-clothes went.⁷ [23]

¹ To an Occidental, *gāura*, 'yellowish' is a doubtful compliment : it is applied to a beautiful woman of golden flesh-tint, at Rāmāyaṇa v. 10. 52, ed. Bombay, and is used similarly here, as I think.

² Or, your unsmooth words do not support or keep from falling (*avalambedi*), that is, do not keep from appearing ridiculous, the elegance of your ideas. — The jester's words are good and his subject bad (like pearls on a hag) : Vichakshaṇā's words are bad and her subject good (like a coarse patch on a fine fabric). I am not sure about *avalambedi*. If I am right, the sandal-ointment seems out of place.

³ Presumably, the beam of the common balance, for bulky things like cotton, had

its divisions marked by letters (*akṣaras*) ; while the beam of the balance for weighing gold or finer objects was not lettered. At any rate, the play of words on "unlettered" (= 'unmarked' and 'illiterate') and "lettered" (= 'marked' and 'literate') is palpable. — She means, "you, jester, are a rough stick ; but are employed on work (poetry) as fine as gem-weighing — that is, royal favor gives you a chance at 'high art' : while with me the case is reversed."

⁴ *Karṇa* : *karṇa*, as appellative, means 'ear.'

⁵ *Hasta* : *hasta* means also 'hand.' See p. 214.

⁶ Compare BR. vii. 1330, under *k*).

⁷ That is, "to the devil knows where!"

JESTER. [*Turning his head to look back.*] And you—to where my mother's first set of teeth went.¹ [25] Here's luck to such a royal court as this, where a hussy appears [to be set] on a par with a Brahman, where strong drink and the five products of the [sacred] cow are put in one and the same dish, where glass and ruby are employed together on the [same] parure. [26]

VICHAKSHAṆĀ. In this royal court may you have that² put on your neck [namely, a half-wring, as we might say], which the Exalted Triple-eyed God [Śiva] wears on his head [namely, the half-ring of the moon]; and may your head be well bruised by that [namely, the touch of a foot] by which³ the longings of the aṣoka tree are satisfied [namely, the touch of a maiden's foot]. [27]

JESTER. Ha, you slave-girl's child, you terror of the gambling-hells, you wholesale polluter of young men,⁴ you street-walker! that's the way you talk to me, [is it?] well then, as sure as I'm a great Brahman,⁵ you shall get that by which, about February or March, the longings⁶ of the horse-radish tree⁷ are satisfied; and that which a strong but lazy bull gets from the outcastes.⁸ [29]

VICHAKSHAṆĀ. While I, if you go rattling on that way, like the [jingling] bangles on my foot,⁹ with my foot I'll smash your face. And

¹ "To the devil knows where."

² The *ardha-candra*, literally, 'half-moon,' serves as Śiva's diadem (cp. i. 3^a); but the word means also 'the hand bent like the crescent moon for clutching.' 'To (give, i.e.) put a half-moon on a man's neck' = 'to wring his neck.'

³ Literally, 'by which the aṣoka tree gets its *dohada*:' *dohada*, 'the whimsical longing of a pregnant woman,' is here the desire of the budding tree to bloom. This is accomplished by the touch of a fair maid's foot. The "touch" as applied to the jester would be a rude kick.

The aṣoka is one of the loveliest of Indian trees. It blooms at the beginning of the hot weather, say the botanists; when touched by a fair maiden's foot, say the poets. — The latter have very much to say about it; compare ii. 43, below, and Vāsudeva's *Śohān* thereto, and see especially ii. 47. Indeed, the *Sāhitya darpāṇa* makes the matter to be one of "common notoriety" — see no. 576,

under *khyāti*. . . *viruddhatā*, and p. 228 end. See also Paul Elmer More's "Century of Indian Epigrams," no. XI; and *Sprüche*, 5693, *raktāṣoka*, a stanza which some Mss. insert in the *Vikramorvaś*, immediately after *raktakadamba*, iv. 30. The flowers are of a beautiful orange color, changing gradually to red.

⁴ Seems to mean the same as *para-putta-vittālīṇi*, i. 188. — But Vāsudeva, p. 17¹⁸, explains it as 'getting your living by perjury,' taking *kośa* as 'false oath.'

⁵ By the word of me, a great Brahman.

⁶ Sarcastically here.

⁷ *Moringa pterygosperma*, called *dañcamūla* at Rājānighaṭṭa, p. 142. Poona. The bulks are cut up for a pungent sauce and the limbs are torn off for their flowers.

⁸ A cut in his nose, for the insertion of a nose-ring (cp. Manwaring, *Marāṭhī Proverbs*, no. 291). — Cp. Hemachandra, 1268, and *Marāṭhī baila*. — For ablative, see p. 203.

⁹ The point of comparison, between the jester and the bangles is the senseless noise

what's more, I'll tear off from you the pair of parts [your ears] that go by the name of the asterism¹ that follows Latter Ashādhā, and chuck 'em away. [31]

JESTER. [*Walking testily about the stage — then in a rather loud voice, behind the curtain —*] Commend me to such a royal court as this — when² it's a devil of a way off! [a court] where a slave-girl sets up a rivalry with a Brahman! Well, from this day on, I propose — obediently paying my humble duty to my worshipful spouse Vasumdhārā — to stay just at home! [*Laughter all round.*] [35]

QUEEN. What sort of fun can we have without our worthy Kapiñjala? [or] how adorn our eyes beautifully without collyrium? [36]

JESTER. [*From the tiring room.*] Oh no, you won't get me to come back, not by a long shot! better look out for somebody else to be your "old man": or perhaps you might put this mean little wench in my place, after giving her a mask with a long beard, and awful ears.³ — I'm the only one among you that's dead and done for; but you — here's life to you for a hundred years! [41]

VICHAKSHAṆA. Don't try to make up with⁴ the Brahman Kapiñjala: conciliation only makes him all the harsher, just as sprinkling water on a knot in a hempen rope makes it all the tighter. [43]

QUEEN. [*Looking in every direction around her.*] For that the God of Day, resting his glance on the unsteady swings that are tossed to and fro by the feet of the singing wives of the herdsmen, driveth his car with halting coursers,⁵ — therefore are the days very, very long.⁶ 21

JESTER. [*Reëntering hurriedly.*⁷] Give place, give place!⁸

KING. For whom?⁹

JESTER. Bhāiravānanda is standing at the door.

that both make. Pāda-lagga, 'attached to my foot' = 'on my foot.'

¹ Strictly speaking, Abhijit (containing α Lyrae) comes next after Latter Ashādhā, but it is so far from the ecliptic as hardly to count. Then comes Gravaṇa: gravaṇa means also 'ear.' See p. 214, and Whitney's Essay on the Lunar Zodiac, there cited, pages 410, 409, and 355.

² Literally, 'such a court is praised when' . . . like the German *das lobt ich mir*.

³ "Ears like a bamboo cup" — says the Scholiast.

⁴ I take *anu-samdhedha* as a Prakrit

counterpart of *anu-samdhayata*, from *sam-dhay* as denominative of *samdhi*.

⁵ Literally, 'goes, having a limping-steed car, a car with limping steeds.'

⁶ This stanza is a covert hint (*dhvanyate*) at the fact that she greatly misses her jester. — Scholiast.

⁷ See Lévi, Théâtre, p. 374.

⁸ Although this English phrase means 'make way or room,' it is perhaps the nearest feasible equivalent for what is literally 'a seat, a seat!'

⁹ 'What (purpose is there) with it (the seat)?'

QUEEN. The one who is popularly reported to be a wonderful master magician? [5]

JESTER. Yes, to be sure.

KING. Have him enter.

[The Jester goes out, and re-enters with the Magician.]

BHĀIRAVĀNANDA. [As if a little drowsy.]¹

As for black book and spells, — they may all go to hell!²

My teacher's excused me from practice for trance.³

With drink and with women we have fought well,

As on — to salvation — we merrily dance.⁴

22

Moreover :

A fiery young wench to the altar I've led.⁵

Good meat I consume, and I guzzle strong drink ;

And it all comes as alms, — with a jolt for my bed.

What better religion could any one think?⁶

23

And again :

Gods Vishnu and Brahmā and the others may preach
of salvation by trance, holy rites, and the Vedas ;

'Twas Umā's fond lover⁶ alone that could teach

Us salvation plus brandy plus fun with the ladies.

24

¹ See A. V. W. Jackson on tipsy episodes in plays, *Am. J. of Philology*, xiv. 250.

² Literally, 'I know nothing of (what I ignore) spells [and] Tantras.' The latter I take here to be the treatises called Tantras — cp. Aufrecht, *Bodleian Catalogue*, 91-95.

³ The intent contemplation which was very anciently and widely practised in order to bring on a state of hypnotic trance.

⁴ Literally, 'unto salvation we go, following the Kaul way.' The "Kaul way" was so called because its followers (Kāulas) refer to a Kaul Upanishad as scriptural authority for their practices (Williams). — The union of the male principle in nature with the female is typified in the androgynous form of Īṣa, in which the right side is male and the left is female. The latter represents the personified 'Power' of nature (śakti = 'power'), and her worshippers are called Īkṭas or Followers of the Left-hand Way. This worship degenerated into the most indescribable licentiousness. It was ostensibly practised in order to attain, in the manner prescribed by the Tantras, the supernatural powers such as the

Magician is here supposed to possess. — The reader may consult Monier-Williams, *Brahmanism and Hinduism*, pp. 187-189.

⁵ For the countless satirical jottings on of sensuality and sweetened up a little in the *Brilliantes*, — ed. by Leonard Wylie, *Zeitschrift für die Kunde des Morgenlandes*, iii. 562, which I quote as follows:

A good student, daily drink & rising;
Dinner at noon; his toddy in the evening;
Sweetmeats at night — to drink it all, sitting down.

See? that's the way your Īkṭa-son would work it!

⁶ A fair stranger has been designated (see *dikṣa*) as lawful wife.

⁷ Literally, 'to a married the Kaul religion not appear charming.'

⁸ I have assumed a 'Ved' = 'Veda' with 'Ved' as a commonly known Sanskrit name of 'Veda' the name of the oldest holy scriptures of India. It was a natural consequence of any Yāgy.

⁹ Īṣa is god of the Left-hand Īkṭas.

KING. Here is a seat. Let Bhāiravānanda take it.

BHĀIRAVĀNANDA. [*Seating himself.*] What'll you have me do?

KING. Glad to see a wonder in 'most any line you please.

BHĀIRAVĀNANDA.

I can bring down the moon to the ground
And show you its rabbit-face¹ round.
The car of the sun I can stop in mid-sky.
Wives of sprites, gods, or Siddhas through heaven that fly,
Or of Īiva's retainers, — I fetch 'em anigh.
Lord knows what on earth I can't do if I try.

25

So tell me what you'll have done.

KING. [*Looking at the Jester.*] Say, man, has a peerless gem of a woman been seen² anywhere?

JESTER. There is here in the Deccan³ a town named Vidarbhā. There I have seen one gem of a girl. Her let him "fetch anigh" [to us] here. [7]

BHĀIRAVĀNANDA. I *am* fetching her anigh.

KING. Bring down the full moon⁴ to the ground.

[*Bhāiravānanda represents in pantomime⁵ the practice for trance.*] [10]

[*Then enters, with a hurried toss of the curtain, the Heroine. — All gaze.*] [12]

KING. Oh, wonderful, wonderful!

Since the tips of her curly locks yet stick to her face, since her eyes are red with the washed-off collyrium, since drops are a-tremble on the massy tresses she holds in her hand,⁶ since she has but a single garment and that but half put on,⁷ — therefore I think this girl, who alone can fill me with wonder,⁸ was busied with her play in the bath⁹ [at the moment when she was] "fetch'd anigh" by yonder master Magician.

26

And again:

With one lily-hand arranging the border of the garment that falls on

¹ The Hindu sees, not a "man in the moon," but a rabbit (cp. H. C. Warren, *Buddhism in Translations*, p. 274), or a black-antelope (cp. note to ii. 20 below).

² We miss the *tae* or *tue* ('have you seen?') which appears in the variants, and is answered by *mae*, i. 25⁶.

³ See page 213.

⁴ Literally, 'the moon on the night of the full,' — in palpable allusion to the first line of the Magician's stanza (25), but

with covert allusion to any full-moon-faced beauty whom the king would be glad now to see.

⁵ See Lévi, *Théâtre*, p. 387.

⁶ Literally, 'hand-supported mass of sprays of hair.'

⁷ 'Since a single garment-border (or garment-skirt) has been put on.' — She had no time to put it all on properly.

⁸ Literally, 'sole-producer of marvels.'

⁹ Cp. ii. 24 and note to ii. 24³.

her rounded breasts so firm,¹ with the other restraining² the sari³ that flutters as she walks,⁴ — who in a picture could her grace portray?⁵ 27

JESTER. For her bath she had doffed her ample parure. Her adornments were spoiled by the breaking of the waves.⁶ Her slender form shows neath her dripping vesture.⁷ This maiden's glance is the sum and substance of loveliness. 28

HEROINE. [*As she looks at them all — aside.*] That this is some great King is made manifest by the way in which he plainly unites the graces of dignity and charm.⁸ Of this one too I have an opinion, [namely,] that she is his First-Queen — you don't need to be told, in order to recognize Gāurī⁹ at the left side of the Half-woman God.¹⁰ And this is the master Magician. [5] Here again are the attendants. [*Stops to reflect.*] Then why does his look seem to make so much of me, even in the presence of his wife? [*So saying, she gives a coquettish glance.*¹¹] [9]

KING. [*Aside — to the Jester.*] When she suddenly, past my ear, shot a sidelong glance sharply flashing, [a flashing glance] whose brilliancy was like that of the cavities of the petals on the tips of the ketakas where the bee sucks,¹² — then was I whitened surely with the best of camphor

¹ Literally, 'on her firm-breast-hills': **thala** is used of parts of the body which may be considered as raised or elevated or projecting or rounded above or beyond its general surface — so of buttocks (ii. 1^a), of cheeks, of breasts. Cp. BR., s.v. **sthala** (3^a, 4^a).

² Dr. Konow books the word, of course, under root **yam**.

³ The **kaḍilla** (defined by HD. as **kaṭi-vastra**) is doubtless the sari (or saree or sary), a long piece of silk or cotton wrapped about the hips, with one end falling nearly to the feet and the other thrown over the head, and here the same as the **potta** or 'garment' of line b — since she wore but "one."

⁴ Literally, 'the kaḍilla which was moved (from the, i.e.) by the walking,' **caṅkramaṇa-tas**. Whitney, § 1698.

⁵ Literally, 'she is not portrayed in any one's picture.'

⁶ Of the pool or river in which she had been bathing.

⁷ Literally, (the glance of this one) 'having a body-liana (**laā**) coming into sight (**ullāsin**) from her dripping vesture,' **ollānsua-ullāsi-taṇu-llaāe**: or, **ullāsin** might be

'radiant,' i.e. 'radiantly beautiful' — see BR. under **las** + **ud**.

⁸ Literally, 'This one is known as a king by this (**imiṇā**) profound-and-charming grace-union.' Here **imiṇā** means 'this which you plainly see, this plain or manifest' — unen, reminding us a little of Latin *ille*. As used of the character, **gambhira** is 'deep, solemn, dignified.'

⁹ Literally, 'Gāurī, even untold, is known' — and it's just as easy, even without help, to recognize the Queen.

¹⁰ See note to i. 22¹.

¹¹ Vasudeva defines **try-açram** as **tiryag-udañcitam**, (she looks a look) 'bent sideways.' The king refers to this glance at ii. 14. See notes on the coquettish glance, ii. 6^a, iii. 2^d.

¹² Literally, 'when a sharp sidelong-glance-flash was shot ear-nigh suddenly, — [a flash] possessing brilliancy (**chavi**) like [that of] bee-sucked ketaka-tip-petal cavities.' I take save as 'with an ear-interval,' not hitting. **Katāksachata** occurs in the 24 example to **Sūtatva-dīpikā**, no. 100, cited by BR. ii. 1072. The **pa** and **dhia**, 'paled a' by bees, is looked under **krs** + **a**.

Of my eyes¹ bathed surely with moonlight. Meantime I am become overlaid as it were with dense pearl-dust.

29

[*Aside, fore, aside — to the Jester.*]

Oh, the splendor of her beauty!

Methinks her waist, circled with triple folds, were easily grasped even by a baby's fist, while to compass the expanse of her hips is not possible² even with the two arms.³ A tender child's hand suggests a comparison for the bigness of her eyes.⁴ And so [by reason of her beauty], it is not possible in a picture to portray her as she really is.⁵

30

JESTER. Albeit her adornments are stripped off for the bath and her cosmetics are washed away by it, [yet] how lovely she is! or rather, let me say,

Even women who are devoid of [natural] beauty put on adornments, [for] they win a certain comeliness by such embellishment; [but] adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty].⁶

31

KING. That's true of *this* girl, at any rate. For

Her loveliness is like to gold, untarnished, unalloyed.⁷ Her almond-eyes reach even to her ears.⁸ The expanse of her cheeks is like to the full-orbed moon. That she is under the protection of the Five-arrowed God, [who guards her] with bended bow,⁹ [is clear], because

¹ Or, with a pun of which the King is not consciously guilty. 'then was I irradiated with love for Karpūra (-mañjari).'

² The phrase *no jāi (yāti)* seems to be used like *es geht nicht, that won't go*, etc. 'The expanse is not possible to be embraced' (vest). For the use of the infinitive here and in d, see Jacobi, § 116. — "Expanse:" cp. i. 32^a.

³ The style of beauty here exaggeratedly described is abundantly illustrated by the sculptures of ancient Indian monuments. They out-Rubens Rubens in his most drastic avalanches of buttocks. See A. Cunningham's *Blarhūt*, Plate xxiii. Hindu painters show more self-restraint than the sculptors and poets: see Griffiths, i. p. 9^a.

⁴ 'The bigness has a comparison (given, i.e.) suggested by the hand.' Cp. i. 32^a.

⁵ *Paccakkham*

⁶ Literally, 'even of a person nature-handsome, the comeliness opens its eyes by [aid of] adornments.' Repeated at ii. 25.

⁷ Literally, 'gold, new (*or* fresh) and genuine.' The two adjectives are not without appropriateness of reference to girlish loveliness also.

⁸ A strange bit of racial psychology underlies the varying national ideals of beauty of person (cp. note to ii. 46). — Literally, 'Of her eyes the length is brought to a stop (*skhalitam*, 'stumbled, fallen,' — or as pple of the causative) by her ears.' Cp. i. 16^b; 30^a; 34^a; ii. 27^a. Of a handsome young ascetic, Bāṇa says, "his eyes were so long that he seemed to wear them as a chaplet," *Kādambari*, p. 280. See Griffiths, i. 8^b.

⁹ *Dhanuddanda* is 'bow-stock;' but *stock* in this connection (see *Century Dic'y*, s.v. *stock*, sense 9) is superfluous in English.

his arrows,¹ "Parcher," "Bewilderer," and the rest,² are piercing me through.

32

JESTER. [*With a smile.*] The wind of the highway knows the hawk's power of resistance.³

KING. [*With a smile.*] I tell you, old man :

The embellishment effected by their own manifold excellences makes handsome the person of women ;⁴ while splendor of attire seems [rather] to conceal⁵ their beauty of form. Accordingly, for those on whose limbs is imprinted the seal of a certain loveliness,⁶ Cupid, methinks, with bent bow, stands as the ever-ready servant.⁷

33

Moreover : Of this maiden

The spread of the hips is such that no creeper-like girdle is on them ; the breast-hills are so towering as to hide from her sight her waist ;⁸ the eyes are so long that there is no [room for a] lotus on her ear ;⁹ and the face beams forth with such radiance that it seems like a second moon on the night of full moon.¹⁰

34

QUEEN. Worthy Kapiñjala, find out¹¹ who she is.

JESTER. [*To the Heroine.*] Come, sweet-faced girl, sit down and tell me who you are.

QUEEN. A seat for her !

Although we say *bow-string* when we mean the *string*, we say simply *bow* when we mean the *bow-stock*. Cp. *vana-antare* etc.

¹ Literally his 'seekers.' The verb is listed under *vyadh*.

² Namely, "Inflamer," "Ruiner," and "Crazer" — *saṃdīpana*, *uccātana*, *unmādana* : see Uhle's *Vetāla*, p. 812. Or cp. Maheçvara's comment on *Amarakoça*, i. 1. 27. The two here mentioned are punned upon at iii. 26, see note.

³ *Sodirattana*, 'manliness, pride, self-respect.' For this passage, Dr. Konow suggests 'power of resistance.' Cupid knows how hard it is to conquer the King and so is shooting at him with great energy.

I give with diffidence the following interpretation : By i. 32, the King means, "Cupid guards this fascinating girl, and I fear I may not win her." "Never fear," says the Jester, reassuringly : "the wind knows how little resistance the swaying creeper offers."

⁴ 'The person of women is beautiful when embellished by the host of their own excellences.'

⁵ In Index under *chad*. — Cp. ii. 26. 27.

⁶ 'To whose limbs a certain imprint of loveliness is gone.'

⁷ Ready to read from their coquettish glances their unspoken commands and to enthrall their lovers accordingly. — Scholion.

⁸ Literally, 'the breast elevation (or prominence) is so that she sees not her navel at all.'

⁹ Cp. note to i. 32b.

¹⁰ 'And so outshining is the face that the night of full moon [is] possessing two moons.' Rajasekhara repeats this idea (see p. 206) in his three other plays, *Viddh*. iii. 27. *Bālar*. iii. 26. *Balika*. i. 31. cp. *Çaragadhara* 3649 and p. 189 : *udañcaya mukham manāḥ* ; *bhavatu ca dvicandram nabhah*.

¹¹ 'Know thou by asking,' 'पूछे'.

JESTER. Here is my over-garment. [5]

[The Jester gives the Heroine the garment, and she sits down upon it.]

JESTER. Now tell me.

HEROINE. There is here in the Deccan, at Kuntala,¹ a king named Vallabha-rāja, beloved (*vallabha*) by all his people.

QUEEN. [*Aside, to herself.*] Yes, and he's my aunt's husband. [10]

HEROINE. His consort is named Çaçi-prabhā.

QUEEN. [*Aside, as before.*] And she's my mother's sister.

HEROINE. [*Smiling.*] They call me by way of joke [?] their "bought daughter." [15]

QUEEN. [*Aside.*] Such splendor of beauty, surely, was not produced save from the loins of Çaçi-prabhā; nor are² pencils of precious beryl,³ save from Beryl Mountain. [*Aloud.*] You are Karpūra-mañjarī, aren't you! [20]

[The Heroine stands abashed.]

QUEEN. Come, little sister, embrace me. [*So saying the Queen puts her arms around her.*]

HEROINE. Oh joy! here at last Karpūra-mañjarī has begun to receive recognition!⁴ [24]

QUEEN. Today, Bhāiravānanda, by your kindness, I have been made to enjoy an uncommonly neat [but] queer little arrangement in seeing [this] little sister.⁵ So let her stay now for a fortnight. Afterwards you shall carry⁶ her back by your magic power.⁷ [27]

BHĀIRAVĀNANDA. As the Queen says.

JESTER. [*To the King.*] Say! we're everlastingly⁸ — both of us — left out in the cold, you and I, since *they* have got together in a cosy family circle.⁹ For these two women are "little sister" each to the other;

¹ See p. 213.

² The verbal idea in each of these two clauses is expressed by a derivative of the same root *pad*, with *ud* or with *nis*.

³ Literally, 'beryl-gem-pencils.' The beryl occurs in hexagonal prisms; hence the appropriateness of the word "pencil." Some varieties are very beautiful (the emerald is one of them), while others are very little worth; hence the need of the word "gem."

⁴ Literally, 'of K. this is the first salutation:' but if put thus, it might imply that she is glad she has received none before.

⁵ Literally, 'today an unprecedented

(= uncommonly neat) queer-little-arrangement (= *saṁvihāṇaa*, cp. OB. vii. 5^b), with the sight of the little-sister, has been caused by your kindness to be enjoyed by me.'

⁶ In the Prākṛit, the verb is plural, — "honoris causa," says the Scholiast.

⁷ Literally, 'contemplation-car;' that is, the supernatural power which you will attain by trance-practice will serve you to carry her home through the air to Kuntala.

⁸ In rendering *param*, I venture to use this English vulgarism because it suits the Jester.

⁹ Since of them (Queen, Heroine, Vi-

while Bhairavānanda is praised and made much of for bringing them together. [33] And here a terrestrial Goddess of Speech, a great Queen, [is parading about,] reincarnated as a downright Queen.¹ [34]

QUEEN. Vichakṣhaṇā, to Bhāiravānanda must be shown every attention his heart can wish, and you may go to your eldest sister, Sakhāshana, and tell her so.² [35]

VICHAKṢHAṆĀ. As the Queen commands.

QUEEN. [*To the King.*] My lord, pray let me take my leave;³ for you see the state the little sister is in,⁴ and I'm going to the women's apartments⁵ to arrange her attire with beauty and grace. [38]

KING. [Of course you may go; for] it is quite proper to fill the runnels about the roots of the champaka creeper with musk and camphor.⁶

FIRST BARD. [*Behind the stage.*] May twilight bring its gladness to my King. [41]

The hot-rayed sun's round orb, like to the body⁷ of the soul of day, — who knows where that in all the world is gone,⁸ now that the time for day to die⁹ is come? And even this lotus-pool,¹⁰ as if her eyes were sealed in a swoon on hearing of the long separation [that awaits her,] now that her lord is departed, hath shut fast the lids of all her lily-eyes.¹¹ 35

chakṣhaṇā, and Magician) there is an assembled family.¹

¹ Dr. Konow refers the allusion (sarcastic, says the Scholiast) of this sentence to Vichakṣhaṇā, comparing ii. 10³; and takes dehantareṇa with devī, as the reading of W suggests. It vexes the Jester to see Vichakṣhaṇā so honored.

² 'Attention is to be paid . . ., telling your sister.'

³ See Index, under is

⁴ 'I am going . . . on account of the beauty and grace of attire of the little sister who has this condition,' which you plainly see. — She had been snatched from the bath by the Magician (cp. i. 26 and 28).

⁵ The action is taken up again, at ii. 113.

⁶ The Scholiast takes this as a case of samāna-ukti, citing for it Kavya-prakāṣa, x. 97, p. 671, Bombay ed., — cp. Sāhitya-darpana, p. 30¹⁰⁻¹¹, transl., p. 328. The "champaka creeper" suggests a slender, lovely woman, — here the Heroine. — It is

proper to bestow thereon all needful attention.

⁷ Taking pinda as 'body'; but Dr. Konow takes jīva-pinda as 'Lebensmasse,' 'Lebenshauch.'

⁸ Literally, 'who knows where kahim in the world pi, that is gone?' — In other words, I think that pi, although *acc.* of an indefinite idea to the interrogative, *does not* convert the interrogative into an indefinite ('somewhere') in this passage.

⁹ 'The occasion for the death [kala 'of the day] having arrived' (āp): Vāsudeva, "sayamsamaye."

¹⁰ In Prakrit this is feminine, nālinī, and so I refer to it by the feminine pronoun in English. — Literally, 'the pool has become jāa, under jan, having closed shut, "sunk," as used of the eyes.' — Souma, under gru, Ja. ed., § 61.

¹¹ The pool (feminine) of day-blooming lotuses closes her "eyes" — the blossoms on her "face" — in a swoon of grief when her

SECOND BARD.

Opened [now] for our pleasure are jewelled roof-terraces and the picture-galleries.¹ By the attendants, couches, delightful in the starlight,² are hastily³ spread. Silks begin to rustle as the fingers of the restless hands of the ladies in waiting move over them.⁴ The pleasant murmur of the voices of women who have made up their quarrels⁵ is heard in the arbors.

36

KING. And we will go to our evening worship.⁶

[At these words, exeunt omnes.]

[End of the First Act.]

beloved lord (the sun) leaves her. The sun's departure is hinted at in the first half-stanza; and the second half-stanza is of course in clear allegorical allusion to the Heroine, and to her grief at being separated from the King. — This is a case of "transfer" (*samādhi*, *Kāvya-darṣa*, i. 93): "because the ways of the Heroine are here transferred to the lotus-pool," says the Scholiast. For day-blooming and night-blooming lotuses, see note to ii. 50, with which stanza this may be compared.

¹ 'The pleasure-terraces-and-galleries.'— Such places serve as rendezvous for lovers,

says the Scholiast. Open roofs are much used in the East as a kind of pleasance at night. With Vāsudeva, I take *citta-bhittī-nivesā* as = *citra-grhās*.

² 'In the star-time.'

³ "Hastily:" there is scarcely any twilight in Southern India.— See root *str*.

⁴ 'The sound (rustle) of silk has begun by reason of the moving of the fingers' etc.

⁵ 'The hum of women angry and tranquillized.'

⁶ 'To pay worship, [namely, our] evening-prayer,' somewhat like ἀγωνίζεσθαι πάλην.

ACT II.

[Then enter the King and the Porteress.]

PORTERESS. [Walking around a bit on the stage.] This way, this way, O King!

KING. [Takes several steps, and then, with his thoughts on her —¹] On that occasion²

Not from their places³ moved even the breadth of a sesamum seed her fair rounded buttocks; ⁴ her belly seemed as if slightly overflowing with wavy folds; ⁵ her neck she bent aside; while the braided tress, that from her moon-like face did stray,⁶ was clasped within the folding of her breasts: ⁷ [thus] in fourfold wise her slender form she showed, as on me sideways she her glance did bend.⁸ 1

PORTERESS. [To herself, aside.] How now — even today — piling up the same old palm-leaves? — the same old stock phrases? ⁹ — Well, I must sing the praises of spring-time to him and so slacken his passion for her. [Aloud.] Contemplate, O King, the flowery season,¹⁰ which is very gently coming on.¹¹ [5]

[Now] are lengthening the days that break completely¹² the seal of the throat of the cuckoo's mate, that make the bees to hum with sweetness

¹ That is, of course, on the heroine. Supply "says."

² The occasion described at i. 28^o, when she gave him the coquettish glance which he now recalls in line d.

³ For the form of the ablative, see II. 3. 9.

⁴ Properly, 'well-conditioned buttock-hill' — cp. i. 27^b, note.

⁵ '(Was) possessing slightly overflowing fold-waves.' Cp. ii. 6^b.

⁶ 'The braid in straying from her face-moon;' or 'the braid, in the nodding to and fro of her face-moon:' either *venī* or *āṇan-
endu* might be the subject of *bhamana*.

⁷ 'By her braid a breast-embace was got.'

⁸ 'Of her, looking-coquettishly at me, the body-*liana* became (*jan*) having-four-disposals or -arrangings (-*vidhā*):' that is, four dispositions or attitudes of as many parts of her *liana*-like body presented themselves to my notice as she glanced etc.

⁹ 'The same piling together of palm-leaves, the same word-series:' proverbial equivalent for thrashing the same old straw.

¹⁰ 'Give a glance at the flowery season.' The Scholiast seems to think the form of expression a little forced. And I certainly do.

¹¹ 'Which is maturing a very little.' This is vague as a time-datum; but the statement at ii. 6^b seems more definite.

¹² See I. 1^b note. Cp. also p. 203.

long drawn out,¹ that among forsaken lovers waken anew the Pañchama note,² the king of melodies. — [the days that are] crazy with passion, [days that are] the abodes of the troops of loves. **2**

KING. [*Giving no ear to it. — In impassioned style.*]

When, to the eyes of all in the place of assembly, she appeared as³ an abounding stream of loveliness, as a city of the manifold dwellings of laughter and amorous delight,⁴ as a paragon⁵ of comeliness, as a lake whose blue lotuses were eyes, but withal as the enlivener of my passion, — then did Cupid fix a sharp piercing arrow on the string of his bow.⁶ **3**

[*As if crazed with love.*] From the very instant that I first saw her, — the fawn-eyed⁷ girl, —

If I paint a picture, she flashes forth upon it;⁸ she falls not short in [any] excellencies;⁹ on [my] couch, [meseems,] she slumbers; but I see her face like a full-blown flower in every quarter of the sky;¹⁰ of my talk she is the subject; of my verses, she the theme;¹¹ from my brooding thoughts ne'er parted¹² for long is the tender wanton maid.¹³ **4**

And again :

They whom the coquettish half-glance of her piercing restless eye hath smit,¹⁴ will [soon] to death be done by koil's note¹⁵ and spring and moon

¹ 'Giving a prolonged quality of sweetness to the hum of the bees.'

² 'That set agoing (sam-car, caus.) the Pañchama note.' Cp. i. 16³; also Qārṇagadharā's Paddhati, no. 2048 (in the season of flowers, the koil utters the fifth or Pañchama note, our G; the frog, A; the elephant, B).

³ 'When she became the beauty-stream (of the eyes of, i.e.) in the eyes of the people of' etc. ⁴ Cp. ii. 22^b.

⁵ I am in doubt about this word. And the Scholia are not fully clear to me.

⁶ Puñkha is the arrow's notched and feathered end which is fixed on the string. (See Raghuvaṇṣa ii. 31.) "The arrow was 'puñkha-ed' on the bow" means "the arrow's notch was fixed on the bow-string." This action is called saṁdhāna. So iv. 20^d.

⁷ Properly 'gazelle-eyed.' The gazelle is a small and graceful antelope, with large liquid eyes. The reader should see the beautiful pictures of P. L. Sclater and O. Thomas's *Book of Antelopes*, London, 1894 —, if he would know the full force of this epithet.

⁸ 'On a picture she bursts forth.' If I

amuse myself with painting, my pictures always turn out to be portraits of her.

⁹ This clause seems strangely inept.

¹⁰ 'She blossoms out [like a flower] in' etc.

¹¹ 'In [my] talk she is present; in [my] poetry, she comes forward or makes her appearance or (if the author will forgive me) bobs up.'

¹² 'In [my] meditation, not separated is' etc.

¹³ Dr. Konow books the verbs under sphuṭ, khuṭṭai, loṭṭ, viṣaṭṭai (Skt. ṣaṭ), vṛt, truṭ; see his references to Pischel's Hemachandra. Skt. truṭ is 'to part' (intrans.), as we say of a rope. Cp. Marāṭhī tuṭaṇem, and Molesworth, p. 383b: "whilst of moḍaṇem the sense is 'to break,' with the ever-inherent implication of destruction of form or state, the sense of tuṭaṇem is 'to break,' with the implication of parting or separating."

¹⁴ 'They who have been looked at (diṭṭhā) by a third-part of her eye.' Cp. Hāla's Saptaçataka, no. 505.

¹⁵ Cp. note to ii. 2^c and cp. i. 16³. Cp. Sāhitya-darpaṇa, no. 215.

and love :¹ while they on whom hath fallen her full glance² are dead and ready for our last farewells.³ 5

[*As if lost in pensive remembrance.*] And again :

Before⁴ her, [flies] a glance, [like] a line of bees, [straight and stinging] ;⁵ while [in the middle,⁶ or] about her waist there is a garland of milk-white wavy folds ;⁷ and behind her proceeds, amid her coquettish peepings, Cupid, holding his bow bent so nearly round that the string touches his ear.⁸ 6

[*Stops to think.*] My man is long coming back. [2]

[*The Jester and Vichakshaṇā enter and walk about.*]

JESTER. Say, Vichakshaṇā, is this all true?

VICHAKSHAṆĀ. Yes, it's all true, only more so. [5]

JESTER. I don't believe you — you are so awful funny!

VICHAKSHAṆĀ. My good man, don't talk that way: there's one time for joking, and another for the consideration of business.

JESTER. [*Looking before him.*] Here's my old man, as out of spirits (*mukka-māṇṣa*)⁹ as a gander that's quit Lake Mānasa (*mukka-māṇṣa*),¹⁰ emaciated with the fever-of-love (*madhū*) as an elephant with rut (*madhū*),

¹ For the Moon as Love's ally, see Kādambarī, p. 550¹², kusuma-çara-sahāyaç candramāḥ. Cp. note to iii. 30.

² 'Full look' (*diṭṭhī*), in contrast with the "third-part-look" of line a.

³ 'Are fit for the gift of the two handfuls of sesamum-water,' the customary libation to the departed.

⁴ The metaphoric language is here so "bold" (*prāuḍha*, as Vāsudeva justly observes), that no bare English version suffices to reproduce the thought.

⁵ 'Before [her] is the bee-row of her eyes.' Kālidasa speaks (*Meghadūta*, 35) of the temple girls and their eyes, "Whose glances gleam, like bees, along the sky," a free but good rendering of *madhukara-çreni-dirghāṇ katākṣāṇ*. This last is precisely what Rājasekhara seems here to have in mind. Coquettish glances may reach far, like the bee's long flight; are straight as a "baseline;" like the bees, they leave a sting; perhaps also they are bright as the bees' shining wings, for bees are described as *sphurant* or 'flashing' at Sprüche, 1986d. — See II. II.

Wilson's comment on the *Meghadūta* passage, cp. Sprüche, 2463, where the *katākṣa* is likened to a swarm of bees. — See iii. 2^d.

The "row" or "string" (*çreni*) in which the wild geese fly is mentioned even in the *Rigveda* (iii. 8, 9), and a "string" of bees forms the "bow-string" of Cupid's sugar-cane bow (*Megh.*, 71). *Bhīṅga-saraṇi* is here about the same as *bhramara-pankti* or *madhukara-çreni*. — Correction in p. 245. Know takes *bhīṅga-saraṇi* here rather as the dark eyebrows.

⁶ "Before," "in the middle," and "behind" are in evident contrast. — may be, a double meaning, signifying here, in our text.

⁷ There is a line of milk-white folds. — cp. ii. 1, note. See kvathā Index.

⁸ 'Holding his bow rounded to the ear.' See under a. — Cp. iv. 293.

⁹ Here is a series of elaborate puns.

¹⁰ His true and glorious home in the Himālayas, in order to return (about the end of November) to the every-day waters of India — see C. R. L. in *Journal Am. Or. Soc.*, xix., p. 156-6.

languishing (*mīlāṇa*) from his violent inner-ardor¹ (*ghaṇa-ghamma*) like a stick of lotus-root wilted (*mīlāṇa*) in the strong heat (*ghaṇa-ghamma*), his color (*chāṭ*) lost like the brightness (*chāṭ*) of a lamp that they give you by day-time, pale and wasted (*pañḍura-parikkhīṇa*) like the moon which is pale and wasted (*pañḍura-parikkhīṇa*) [by the sun's splendor] at day-break at the end of the night of the full.² [10]

BOTH. [*Stepping about.*] Victory, victory to the King!

KING. Man! how have you gone so far as even again to meet Vichakshaṇā?

JESTER. This time Vichakshaṇā did the "going," for she came to make it all up with me. And when she had made up, I stopped to talk with her till ever so much time went by.³ [15]

KING. "Making up!" — what's the use?

JESTER. [The use is] that (*jam*) here, with a letter in her hand⁴ from a regular little dear, is — Vichakshaṇā! [17]

KING. [*Acting as if he noticed a pleasant odor.*] It seems to me as if I smelt the fragrance of ketaka blossoms.

VICHAKSHAṆĀ. Here in my hand is a letter on ketaka flower-leaves. [20]

KING. How do there come to be ketaka flowers in March?⁵

VICHAKSHAṆĀ. Bhāiravānanda has imparted to us a spell by whose power one blossom already has been made to appear on the ketaka-stock in the Queen's palace-garden. [22] With some of its hollow flower-leaves, today, the fourth day of the "Swing-breaker,"⁶ the Queen has paid

¹ So, despite OB., s.v. *gharma*, end. as against BR., s.v. *gharma*, 1, end.

² Like the daybreak full-moon-night moon.' ³ See BR. vi. 477 top.

⁴ See A. V. Williams Jackson's notes on billets-doux in plays, *American Journal of Philology*, xix. 252. Further interesting allusions may be found at Kumāra-sambhava, i. 7; and in Kālambari, p. 432^b. The last passage speaks of scratching a message with the finger nails, and, as here, on petals of ketaki.

⁵ 'In Madhu,' the older name of Chāitra = March-April: see Whitney, JAOS, vi. 413-4. The Screw-pine or ketaka does not flower till the rainy season, says Roxburgh, p. 707, i.e., some three months later. Roxburgh adds: "The tender white leaves of the flowers . . . yield that most delightful fragrance . . . of

all the perfumes in the world it must be the richest and most powerful." See *Pandanus* in Century Dic'y, and note to iv. 21^b. Also Griffiths, i. p. 36^b, and pl. 63.

⁶ There are various Swing festivals. The most famous is the dola-yātrā (culminating with the Phālguna full moon), during which images of Kṛishṇa are placed on a swing and swung. The weight of the idols often broke the swing: hence the name in the text. — Again, on the eleventh of the bright half of Chāitra, Vishṇu and Lakṣmī are swung. — The context of the passage before us (cp. ii. 29^b), indicates that here the Swing festival of Gāurī (and Čiva) is intended, the *gāuryā dolotsava*. This *āṇḍolana-vrata* is a rite observed by women and begins on the third of the bright half of Chāitra. Herein agree

homage to Parvatī, the beloved of Śiva. And again, a couple more of them she has [taken and] bestowed as a mark of favor on her "little sister," Karpūra-mañjarī. And the latter has paid homage to the same exalted Gāurī¹ with one of her two flower-leaves; [25] and the other

Hollow flower-leaf of the ketakā blossom as a present to you your friend hath sent; and it is inscribed with a couplet² which is lovely with its words (*vaṇṇa*) [written] in musk-ink, [or, punning] which is lovely with the color³ (*vaṇṇa*) of the musk-ink.⁴ 7

[With that, she hands him the billet-doux.]

KING. [Opens out⁵ (the somewhat folded leaf) and reads it.]

By staining a white goose with saffron-paste till her feathers were ruddy (*piñjara*), I suppose (*kila*) that I cheated her gander into thinking "She must be the mate of a Ruddy Goose" (*caṅgarāka*). To pay for it now, my misdeed is making me to know misfortune⁶ in that (*jena*), although near,⁷ thou comest not within range of even my half-glance. 8

Hemādri, the Vratārka, Nirṇaya-sindhu, and Dharmasindhu. See p. 289 and 216.

¹ Pārvatī.

² 'And it (*jaṁ*) is inscribed with a śloka-couplet,' that is, a couplet which forms a śloka (= stanza 8). — With this interpretation, each of the two members of the couplet would be a half of stanza 8. — Otherwise, we may assume that *śloka* is used as equivalent to "verse," and with the same looseness as in English, and meaning 'line' or 'half-stanza' here, and 'stanza' at ii. 83, 91.

³ Colored chalks and brilliant miniums (red lead, etc.) were used as surrogates for ink. At Jātaka, iv. 489¹⁷, words are written on a wall with vermilion or "native cinnamon," *jāti-hiṅgulaka*. Cp. Horace, Satires, ii. 7. 98. See Buhler, Palaeography, p. 92, 93; and my note to iii. 18 below. Any color would show well on the white floral leaves of the ketakā.

⁴ *Ena-nāhi*, 'antelope navel,' is one of the many names for 'musk' or *kastūrikā*. This is reddish-yellow, overpowers the intense odor of ketakas, and provokes even elephants to rut. — Rājanighaṇṭu, p. 100.

In the same volume, p. 439, *śahasra-vedhin* is said to be a name for three things, sorrel, musk (*kastūrikā*), and asafetida (*hiṅgu*). The last is a gum from the Ferula

alliacea. It may be that the drug sambul or sumbul, the musk-root of commerce (a product of Ferula Sumbul, see Ferula and sumbul in Century Diet'y), which is a fair substitute for musk, is here intended instead of the genuine animal secretion, and that it was used to make a colored 'ink.' This is the less unlikely since the radically identical *hiṅgu* and *hiṅgula* are names, one for the plant and the other for the pigment! — If not, then we must render, "lovely with the ink-words [or ink-color] and lovely with musk": in this case it is not incredible that the Heroine added a dash of the drastic perfume to her missive to make sure that her royal lover's passion should not flag.

⁵ Or, 'reaches his hand (sc. *karam*) for it.'

⁶ 'Because (*jaṁ*) her husband (*tabhata*, under tad was cheated into) thinking . . . [by me], making (*kr*) a female haṁsa [which is naturally white] [to be] possessing a saffron-paste-ruddy body, therefore this misdeed of mine has turned out (*pari-nam*) as a teacher of misfortunes,' etc. Her misdeed, like bad karma, bears appropriate fruit (Manu xii. 62) in a separation like that of Ruddy Goose and mate (i. 262, n. 3).

⁷ I.e., in the same place, so iv. 11. The Queen is already jealous (op. n. 296), and compels this separation (p. n. 60).

[*Recites it a second and a third time.*] These words indeed are an elixir of life to my ears!

VICHAKSHAṆĀ. I too have made a stanza,—a second one, which describes the plight of my dear friend,—and written it down. Here it is.

KING. [*Reads it.*]

At endless length, like to her days and nights, her [love-lorn] sighs go [slowly] trooping by.¹ With her bejewelled bracelets,² fall her streams of tears. And in thy absence, O fair lover, the hope of life for that dejected maid hath grown as feeble as her slender form. **9**

VICHAKSHAṆĀ. [And] *here*³ is a stanza about her plight, composed by my elder sister, Sulakṣhapā, who is serving her as lady in waiting: listen to this, O King!

Her sighs escape like pearls from off their string,⁴ and make the sandal to wither.⁵ Hotly her body burns [with love's fever]. The beauty of the laugh on her face is naught save a memory.⁶ Moreover, the pale tint of her limbs is as faint⁷ as the moon's slender sickle by day. Ever her floods of tears for thee,⁸ O fair lover, are like to rivers. **10**

KING. [*Sighing.*] What is there to say? in poetry she's your "elder sister," sure enough.

JESTER. This Vichakṣhaṇā is Goddess of Poetry for the earth, and her "elder sister" is Goddess of Poetry for the three worlds. So I'll set up no rivalry with them. [5] But [as I'm] before my old man, I'll describe, with such words as befit me, the longings of love.

VICHAKSHAṆĀ. Recite. We're listening.

JESTER. Moonlight⁹ is excessively hot, like to poison is sandal-water,

¹ 'With the days and nights, long [are her] sigh-columns.' Her sighs are like an army, passing in long drawn out "columns" (danda, used in the sense of danda-vyūha). Cp. danda at iv. 11.

² The bracelets slip from her arms because she is so emaciated with love's fever. This is a frequent motif: see Çakuntalā, st. 66 (Williams) or 67 (Pischel), and Meghadūta, 2.—Kāvya-prakāṣa, x. 112, p. 735, Bombay, cites this stanza to illustrate saḥokti.

³ The function of jeva is slightly to emphasize the gesture which distinguishes this deictically used *ettha* from that of ii. 8².

⁴ 'Are possessing a pearl-string-like escape.'

⁵ They are so hot that they (are sandal-uccoda-causing, i.e.) shrivel up even the cool sandal. Is this right? if so, the juxtaposition of the pearls is incongruous. Root *cuṭ* is said to mean 'become small.'

⁶ 'Has memory as its refuge,' has need to be remembered (cp. Sprüche, 2253d), since it can no more be seen. This seems to me to be a distinct reminiscence of Kālidāsa's beautiful phrase *samsmarāṇiya-ṣobhā*, Çak., near beginning of act iv.

⁷ Properly, 'tender, soft.'

⁸ 'For the sake of thee,' *tuha kae = tava kṛte*.

⁹ Moonlight, sandal, pearls, night winds, lotus-root, and water are all refrigerants or

a pearl-necklace is like caustic potash on a wound, the night winds burn my body, a fibrous lotus-root bristles like arrows,¹ and ablaze is my slim body, albeit wet with water, — because I've seen the choicest maid, with lotus-face, and eyes so fair. **11**

KING. I say, man, you too need rubbing down with a drop of sandal-water yourself.²

Accordingly, tell me some circumstance about *her*. What next did the Queen do with her after taking her³ to the women's apartments? [3]

JESTER. Vichakshaṇā, you tell what was done.

VICHAKSHAṆĀ. They made her toilet, sire, and decorated her with her sectarian mark and her ornaments, and entertained her. [5]

KING. How so?

VICHAKSHAṆĀ. Her firm limbs were anointed⁴ with paste of saffron-essence until they were yellow.⁵

KING. That was burnishing a golden doll till it was beautifully bright.⁶ **12**

VICHAKSHAṆĀ. Her companions put on her feet a pair⁷ of emerald anklets.

KING. That was surrounding a pair of shamefaced lotuses with swarms of bees.⁸ **13**

VICHAKSHAṆĀ. She was arrayed in a couple of silken garments as blue as the tail-feathers of a king-parrot.

KING. That was tipping out the stems of the plantain with leaves that are gently tossed in the breeze.⁹ **14**

are esteemed as such (see Sprüche, 3260; Rāja-nighaṇṭu, p. 167; and cp. Rtu-saṁbhāra i. 2, 4 and iv. 2): even they bring no coolness to one burning with love's fever. Similar ideas, Sprüche, 2246, 1081. — The stanza is full of internal rimes.

¹ 'Is an arrow-series.'

² To cool your apparent fervor of love.

³ As mentioned at i. 34⁸⁹.

⁴ For the meaning, BR. vi. 761, compare *udvartana* — see Amarakośa ii. 6, 121.

⁵ Until her natural flesh-tint became still more beautifully yellow.

⁶ 'Accordingly (tā) the beauty of a golden doll was polished bright.' Similarly the *tā* of the next ten stanzas.

⁷ 'Her feet were caused to receive a pair' etc.

⁸ Root *bhram* = 'roam, range' (trans., as in *roam the woods* — see BR. *bhram* 2, for examples), and so 'stray around, surround', causative, 'cause to surround.' — Active construction, "They caused bees to surround the pair of lotuses"; passive, "The pair was caused to be surrounded with bees." — Cp. the note on ii. 139, cp. also *ali-mālā*, and my note on *avalī* at iii. 263.

⁹ 'Then the shoot of the plantain [became] possessing slightly wind-tossed leaf-tips.' Her thighs are likened to the stems of a plantain and her wavy silks to its leaves. — Scholion. Rāja-nighaṇṭu, xi. 167, p. 149, gives *uru-*

VICHAḤSHAṆĀ. Over the expanse of her buttocks was placed a girdle bejewelled with rubies.

KING. That was making a peacock dance on the cliffs of Golden Mountain.¹ 15

VICHAḤSHAṆĀ. Upon her two fore-arms, — as it were, the stalks of her lotus-like hands,² — were put rows of bracelets.

KING. That was — tell me³ — was it not making them as lovely as an inverted quiver of Cupid! 16

VICHAḤSHAṆĀ. A choice necklace of monster-pearls⁴ was placed on her neck.

KING. That was giving to the moon of her face an ample retinue of stars, ranged in ranks about it.⁵ 17

VICHAḤSHAṆĀ. And a pair of ear-rings, studded with gems, was put in her ears.

KING. That was transforming her face into a chariot of Cupid and furnishing it with two wheels to drive it to and fro.⁶ 18

VICHAḤSHAṆĀ. With native collyrium they adorned her eyes.⁷

KING. That was putting⁸ a bee on the fresh blue-lotus⁹ that serves as

stambhā, 'thigh-pillared' or 'thigh-stemmed,' as one of 16 names for plantain. Kālidāsa has the same comparison at Meghadūta 93; and so has Amarū, as cited by BR. under kadala. Parab. Subh., p. 449, ḡl. 396, has lambhitāḥ kadali-stambhās tad-ūrubhyām parābhavam. Cp. rambhoru; also iv. 7^c below.

¹ Mount Meru, to whose rocky steeps her buttocks firm are likened here. Cp. ii. 34 n.

² 'On her handlotus-forearmstalk-pair.'

³ 'Then, tell me, does it [the "pair"] not look like [or appear beautiful as or glitter as] a reversed Cupid's quiver?' — The forearm and the quiver have the same general shape. See Griffiths, i. p. 15 a, b, and pl. 73, 83. The synonyms for quiver stand at Amarakoṣa ii. 8. 88; but I cannot cite any special description of Cupid's quiver. The nose is compared to an inverted quiver, Parab's Subh., p. 435, ḡl. 121.

⁴ 'Six-māṣika-pearls.' If a māṣaka or 'bean' was $4\frac{1}{2}$ grains, these would weigh over a pennyweight apiece and be worth each some 27×27 or 729 times as much as a one-grain pearl! Cp. iii. 3¹⁸ below.

⁵ 'Then a multitude of stars in ranks

[or rows—as the pearls strung on their several parallel strings are in rows] attends upon her face-moon.'

⁶ 'Then her face-Cupid-car with two wheels was driven to and fro.' Ear-rings like veritable wheels: Griffiths, figs. 12, 50, 52, 54, 55!

⁷ 'Her eyes were made possessing native-collyrium-produced decoration.'

⁸ 'Then a fresh-bluelotus-bee was given to the Five-arrowed God.' — See root *ṛ*: uppiu = uppio (Jacobi, § 2, line 5, Lautlehere) = arpito. — Konow thinks I am wrong, and that silīmuha here means only 'arrow.' Cp. ii. 38.

⁹ The blue-lotus (kuvalaya, utpala) is one of the five flowers that serve as Cupid's arrows. A fair maid's eyes are often likened (as here) to such a lotus (see Sprüche, 3702, 3818, 3838); or, the face is a lotus, and the restless eyes are bees (2658, 2660).

The fondness of the bees for the lotus is a common-place of the poets. The dark collyrium is here likened to the dark bees that swarm about the blossoms. Cp. Raghuvāṇṣa, iii. 8.

one of the arrows of the Five-arrowed God. [Or.] That was giving a fresh lotus-arrow¹ to the Five-arrowed God.²

19

VICĪAKSHAṆĀ. The wreath of curly locks that fringes the crescent of her forehead³ was arranged.

KING. That was the spotted antelope appearing on the moon's disk.⁴

20

VICĪAKSHAṆĀ. Upon the temples of the bright-eyed maid they heaped the flowers her tressy burden hid.⁵

KING. That was letting you see a contest between Rāhu and the Moon, on the part of the fawn-eyed girl.⁶

21

VICĪAKSHAṆĀ. Thus the Queen decorated the girl with decorations to her heart's content.

KING. That was an adorning of the ground of a pleasure grove⁷ by the beauty of spring.⁸

22

JESTER. This, O King, is very truth that I tell you:

The maid whose look is straight and bright, — collyrium befits her [eyes]. Whose breasts are like to ample jars, — a pearl necklace becomes her. But if upon the round expanse of her buttocks you place a gorgeous girdle, we may call *this* adorning and *dis*-adorn⁹ing her.¹⁰

23

¹ As in Sprüche, 5691^b, *ḡlimukha* see BR.) means not only 'bee,' but also 'arrow.'

² That is, the renewal implied in *nava* of the decoration of her eyes was like renewing that one of Cupid's five arrows which consists of a blue lotus.

³ 'Clinging to the edge of her forehead-moon-crescent' — See *rac*.

⁴ 'Accordingly, the black-spotted antelope is *vrt* on the moon's disk in the madhāt.' — *Majjhāu* (= -āo, i.e. *madhyāt*), abl. sing., used adverbially. — The face is the moon's disk and the locks are the dark spots upon it.

The dark spot or flock on the moon greatly enhances its beauty (*Cakuntalā*, *sarasijam*, i. 20, Williams), and is often likened to the black or dappled antelope (*Kāvya-darpaṇ*, ii. 35). Hence the moon is called *mṛgāṅka* and *harina-lakṣaṇa* or *lāñchana*. *Rajasekhara* calls it *harina-lakṣman* twice, and calls it *enanka* and *māṅka* and *harinanka* in this play. Cp. *Hāla*, no. 14. — For the names of the 'flock,' see *Hemachandra*, 106. — For the name 'rabbit-marked,' see i. 25 and note.

⁵ 'Of the maid with eyes bright as

camphor-gum the tressful hair was possessing a hidden flower-heap.' — Let the reader notice, with reference to the sequel (i. 187, 20th), that *ghana sāra* is one of eleven synonyms for *camphor* or *karpūra*, which see, *Rig-nighaṇṭu*, p. 101).

⁶ Then a boxing-match between Rāhu and Moon was shown [you] by the fawn-eyed one! — Rāhu, the demon who causes eclipses by 'swallowing' or 'biting' the moon, is here likened to the heavy tresses; and the tresses, to the moon.

Tresses and flowers have a strife to see which shall cover or hide the other. Her heavy tresses won — they eclipse the flowers.

⁷ 'Spring-grove-ground.' — Or else, 'spring-groves-utth,' that is an earth or word of places or opportunities for amorous delights. In either case the Herdine is meant. Cp. iii. 37.

⁸ This means the Queen. — See *rac*.

⁹ And, on the other hand, on whose wheel-like buttock-expanse is a certain girdle-pearl, of her we call *this* adorning and *dis*-adornment! — if I may venture so to

KING. [Again¹ with his thoughts on her.]

Her soft bathing garment, wet and clinging closely² to her waist with its triple folds, and to her shoulders,³ [but] loose upon her magnificent buttocks⁴ and jar-like breasts,⁵ betrays the tenderness⁶ of her liana-like form and its beauty. 24

JESTER. [As if vexed.] Ho you! I described her as adorned with all her ornaments: while you, — you won't remember her except⁷ as robbed of all her decorations by the water.⁸ — Well, hasn't my lord ever heard this?⁹

Adornments make the comeliness even of a person who is naturally handsome to unfold itself [to still greater beauty]. A certain splendor results from adorning even genuine precious stones with diamonds. 25

KING. 'Tis only the hearts of fools, mind you,¹⁰ that fair women¹¹ rob by the bewitching accessories of attire:¹² while clever men have to be won¹³ by natural beauty. (Grape-juice isn't sweetened with sugar.¹⁴ 26

VICHAKSHAṆĀ. As the King has intimated:¹⁵

To swelling breasts, or eyes that to the budding ears do reach,¹⁶ [or] face that serves as moon unto the earth, and body that is a stream of the rivers of loveliness,¹⁷ what excellence is imparted by¹⁸ the art of dress and adornment? [Very little, perhaps. But] why¹⁹ [then] is even that

reproduce the paronomasia of *bhūṣaṇam* *dūṣaṇam*.

¹ Cp. ii. 04.

² 'Adhering (*laggam*), water-close' (i.e. skin-tight with the water, *jala-nividaṁ*).

³ 'On triple-fold-provided-navel and on arm-roots': cp. *Amarakoṣa*, ii. 6. 79.

⁴ 'Getting loose on her paragons of buttocks and breasts.' See *çvas + ud*, 'sich lösen,' in BR. ⁵ Cp. ii. 44^a.

⁶ Perhaps *laṅgima-* is connected with *laṅgh*, 'spring,' and means 'springiness, elasticity,' and so 'litheness.' That is not far from Vāsudev's definition, *tārūṇya*, 'youthfulness, tenderness.'

⁷ 'Not . . . except' renders *jeva*.

⁸ He had already so described her, i. 26.

⁹ It wasn't the Jester's fault if the King hadn't heard the first half — see i. 31^b.

¹⁰ *Hanta*.

¹¹ *Καλλιπυγοί*.

¹² Or, 'excellence (*guṇa*) of the witchery of attire.'

¹³ *Bhāvanijjā*: we must take the causative of *bhū* as = 'cause to come or yield,' colloquial 'fetch' ('that'll fetch him'), slang 'fetch' (= 'allure, attract').

¹⁴ It must be sweet by nature, if at all. Cp. Spruehe, 3316. ¹⁵ At i. 33^{ab}.

¹⁶ Cp. i. 32^{ab}. — Or, 'that reach to the ear-buds' (the flowers placed as ornaments over or in the ears). ¹⁷ Cp. ii. 3^a.

¹⁸ 'What merit of breasts etc. is made by the art etc.?'

¹⁹ 'Listen to this (*inaṁ*) reason . . . for this fact (*tattha* — see Whitney, § 303a), that (*jaṁ*) even that (*taṁ pi* — the toilet adornment just mentioned) is all (*savvaṁ*) agreeable: What (frustration or) impairment of natural growth is there?' The reason is put in the form of a rhetorical question. I take *tattha* and *jaṁ* as correlatives. — *Rūḍhi* outmatches artifice (*yoga*) and has a power [for better, for worse] quite independent of the tricks of the toilet — says the Scholiast.

all agreeable? Listen while I tell you the reason¹ for it now: You cannot spoil natural beauty! 27

KING. Moreover, my honest Kapiñjala, here's a point for you:²

What is the use of artificial ways of adornment? Those are the tricks of actresses. The person itself that takes the heart of a man,³ that is lovely. Therefore, matrons, at that supremely happy moment in which they are united with their husbands, and in which the joy of love that brings a whole host of excellences is attained, do not wish at all for splendid attire. 28

VICHAKSHAṢĀ. Sire, this I may tell you: not only by the Queen's orders did I follow Karpūra-mañjarī,⁴ but also because I had come to terms of close friendship⁵ with her. Therefore, as I'm ready at her need, I will, again [as before] make myself her attendant.

For the purpose of testing the heat of her [love-fever], their hand was laid in the fold between her breasts⁶ by her friends, and was often astonished out of it⁷ by the burning and quickly⁸ withdrawn.—[But] what of that even? Give ear to these words, pleasing, yet alarming:⁹ Wandering off the moonbeams with her hand for a shade, she passes the night.¹⁰ 29

The rest of the business Kapiñjala will tell you. And [as he says], so it should be done.

[At this, she steps about the stage, and then goes.] [3]

KING. But, man, what is that "rest of the business"?

JESTER. Today is the fourth day of the Swing festival.¹¹ [5] And ere it close, Karpūra-mañjarī is going to be put in the swing in front of the [image of] Pārvatī. So my lord is going to wait at the Emerald

¹ Listen to the reason, being heard (suvvantam, passive of gru, Jaccid. § 69.3), i.e. the reason, while I tell it.'

² You, this one, are instructed.'

³ What own-person (ñia-aṅgam) is man-heart-captivating.'

⁴ Tāe: loosely used genitive with apu-gadā.

⁵ Had come to the amity of apple-of-the-eye-friendship.' Cp. Psalm xvii. 8.

⁶ The hand, laid on or in, was withdrawn from the depression (utsanga) between her breasts.—For the dative in -aa, cp. Jaccid. § 38, and I. 14: 349, 35: 21.

⁷ So BR, damara, 'a very astounding thing'. The hand is spoken of—loftily—as astounded.

⁸ Hella, helāe, 'without more ado'.—See root kṛs.

⁹ The reason for the alarm makes the self-interest much truer.—Her behaviour seems to indicate that she is love-sick (cp. ii. 50, canda-maraṅga, if not also a bit more struck).

¹⁰ Cp. Vaidikya, no. 1411, and Kew's Essay, p. 169.

¹¹ Cp. ii. 6¹ and note.

Seat¹ and watch Karpūra-mañjarī while she swings. This is “that rest of the business.” [8]

KING. [*Reflecting.*] Well, you *have* scored one on the old lady, keen as she is. [10]

JESTER. Made the old eat drink sour gruel and think it was milk² — I *guess*.

KING. Who else but you³ is ready at my need? What else but the moon is clever enough to raise the tides of the ocean? [13]

[*At that, they step about and make as if they were entering the Plantain Arbor.*] [14]

JESTER. Here is the raised seat begemmed with crystal. And so, man, sit down on it. [16]

[*The King does so.*]

JESTER. [*Raising his hand.*] O King, behold the moon at the full! [19]

KING. [*Looking.*] Oh! it's the face of my beloved in the swing that he's pointing out to me when he says “moon at the full.” [*Regards her attentively.*] [22]

Paling the face of every beauty here,⁴ making the sky's hollow vault to ripple⁵ with the liquid moonlight of her loveliness, and breaking the haughty pride in the hearts of maids that regard her,⁶ appeareth the moon-like orb of her face as she moves straight to and fro in her sport on the swing. [*Or,*] appeareth the moon-like orb of her face, artless and mobile, as she plays at swing.⁷

30

¹ Literally “Emerald-Heap.” This is, I think, a jocosely exaggerating nickname for a seat, liberally ornamented, as we may presume, with gems. The scholion to this passage calls it “a kind of raised seat”; and to such a seat allusion is made at ii. 29¹⁵. The name appears to include not only the seat, but also an arbor (called “Plantain Arbor” at ii. 29¹⁴) or other shelter in which it was placed, since a door is mentioned at ii. 42⁴. To judge from iv. 18³, the “Seat” and the “Arbor” would seem to be in two different localities. I cannot reconcile the apparent contradiction. Of course, we might render the name by “Emerald Arbor.”

² [By me] ‘she, thinking (ti) [This is] “milk” (dudhām), was made to drink sour

gruel — [thus] I conjecture.’ — Proverbial. Konow cites Viddh., p. 114⁶, and Hāsya-rṇava, 38²².

³ For the ablatives, see p. 203.

⁴ ‘Making colorless (vicchāa) the faces of the (circle, i.e.) entire collection of beauties in the town.’ ⁵ See under vicchola.

⁶ ‘That regard (ikṣ) her,’ with envy of her beauty, namely.

⁷ ‘Appears her face-moon, straightly (sarala) moving-to-and-fro (tarala) in her swing-sport.’ Or, ‘Appears her face, artless (straight, not crooked) and mobile.’

The two adjectives are used of a look, in like collocation, in Bhartṛhari's *smitam kimcit*. *Tarala*, used of winds, waves, lightning, of eyes, glances, faces a-tremble

- Her rounded buttocks, as she plays at swing,
For joy are laughing, laughing once again, —
Their voice the chiming of her jewelled zone.¹ 34
- The stream of pearls adown her neck that flows,
Bright undulating with the moving swing,
Bears far and wide King Cupid's name and fame,
As if they hung like creepers o'er its flood.² 35
- Her garments tossed, as gainst the wind³ she swings,
Reveal some glimpses of her lovely form,
Which calls to Love to nestle by her side.⁴ 36
- Her earrings, striking gainst her saffroned cheeks,
Mark lines that do a playful tally keep,
To count each oscillation of the swing.⁵ 37
- Sudden she opes her eager bloomy eyes,
Big as her palm, and Cupid's quiver fills
With piercing shafts of lotus-petals blue.⁶ 38
- And on the downward glide, behind her head
Stands out her braid, like stock of Cupid's whip,
And says "Stay not the coursing of the swing!"⁷ 39
- Thus all this maiden's winsome-graceful ways,
Displayed in swinging, form a picture bright,
Which Love, sly limner, paints in every heart!⁸ 40

¹ Her chariot-wheel-rounded buttocks, swing-play-voiceful (i.e. -jingling), seem to laugh for joy, with the sound of the bells of her bejewelled girdle.¹ — Bejewelled girdle: Griffiths, pl. 55. Bells on bracelets, fig. 6; on trappings, pl. 6.

² Her pearl-necklace, with the semblance of a bright (*tāra*) river (*sariā*), flowing with the sport of the swinging, seems as if scattering afar the fame-creepers of the Flower-weaponed King.² Her necklace of magnificent (cp. ii. 17^a) pearls is compared to a stream which snatches and carries far and wide Cupid's fame. This again is likened — in boldest metaphor — to a vine swaying loosely over the stream; the impetuosity of the stream tears the vine from its support and carries it far away; or it spreads his fame far and wide. (In short, her ornate beauty is a "card" for Cupid.) Bhartrhari, in his *abhimata* (Sprüche, 494), speaks of "cutting the creeper of shame."

³ Produced by her motion through the air.

⁴ Revealed slightly by her garments

tossed by the envisaged wind, her limbs, calling upon Love, make him, as it were, to settle down beside them.³

⁵ Her earring-pair, by its contact-plays upon her thick-besafroned cheeks, seems (to give marks for the oscillations, i.e.) to make a mark for each oscillation of the swing, with an eagerness of counting.⁴

⁶ Her eyes, like her palm [in size — cp. i. 16³, 30^c], on a sudden blossomed-open with curiosity, seem to deliver blue-lotus-petal-arrows to the Five-arrowed God.⁵

⁷ The braid-stock behind her, acting the part of Cupid's whip, (goes downward, as it were, saying, i.e.) seems to say [threateningly] as she sinks or is on the downward oscillation, "There shall in no wise be an interruption of the course of the swing."⁶

I take *padai* of the first half of the forward oscillation, when the braid stands out. Of course it may refer to the first half of the backward oscillation; and if so, we must render, 'the braid falls on her back.'

⁸ Thus this maiden's winsome-grace-

KING. [*Dejectedly.*] Ah, Karpūra-mañjarī has dismounted ! Empty is the swing ; empty my heart ; empty the eyes of one who faint would gaze.

JESTER. She's come it on you like a streak of lightning,¹ eh ? in a wink — seen — vanished ? [3]

KING. Speak thou not thus. [Say rather,] like the mirage² — seen and vanished.³ [*He makes as if revelling something.*] [6]

As red as madder are her close-sealed lips ; like fresh-wrought gold bright is her slender form ; her glance outdies in dazzling lustrousness or in whiteness,⁴ the new moon's slender crescent ; her jet-black hair is like collyrium. Thus o'er the maid, with tremulous fawn-like eyes, there plays this beauty of colors ;⁵ and by them,⁶ arrogant Cupid in enthralling youthful hearts, seems to have fulfilled his purpose. 41

JESTER. Here's the Emerald Seat. Sit down on it,⁷ old man, and wait for her. [2] Besides, the evening is at hand. [*They do so.*] [4]

KING. The night, though very chill, [to me] seems like the very scorching hour of a summer's midday. [5]

JESTER. Well then, with [the remembrance of her] Loveliness as his [sole] companion, let the King just wait a jiffy while I fetch the various refrigerants to cool him off. [*At that, he makes as if he were leaving the stage,⁸ and looks before him.*] Why, but here's Vichakṣaṇā coming this way [and already] quite near by. [8]

radiant swing-display-waves. — in whose heart (citta) does not the skilful picture-maker (citta-ara, Skt. citra-kara), Love, as it were, depict them ?

Vilasa is 'grace,' but also 'merry play' with a connotation of coquetry. Ujjala, 'blazing out, bright.' — To pavaṇa I assign the meaning adambara given by Halcyon. — Caria has a vague meaning for which even the word "acts" is too precise: "ways" is perhaps its best English counterpart. — The Prakrit makes a pun on citta, which is lost in Sanskrit. — Properly, *niṇa* is 'skilful, clever.' I take it as 'playfully skilful,' thereby straining it a little. I fear, in the direction of vidagdhā, 'sly.'

¹ Then it was lightning-struck, in personal passive of denominative, by her.

² Like the town of Himgirhar. — He was expelled from heaven for pride, but re-

penting during his fall, he was forgiven and was stayed in mid-air, where he and his are now sometimes seen in their aerial city.

³ Note the striking contrast between the King's localised community and the Jester's universalism. The reference to vanaṭha and paṇṭha seems felt, intentional, and I have repeated it in many versions.

⁴ Dhavalimā is a personification of the radiance of a planet, and to the whiteness of the moon.

⁵ For rebha, see note to l. 209.

⁶ 'By which (jīa, scilicet rebhāe) Cupid appears as possessing an amorous object.'

⁷ I suppose that the King had risen from it in his excitement. He does not seem to have left the Emerald Seat, 209.

⁸ We have the same play to imagine the stage is represented as a town, and a town that is so small that it can be "left" and "re-

KING. At hand is

The time appointed, as her friends have told it.¹ [9]

[As if reflecting : and betraying by his manner the eagerness of love.] [10]

Thy hands and feet are shoots of tenderest growth;
Thine eyes, meseems, are water-lilies blue;
Thy face, albeit like the [cool-rayed] moon; —
Although thy form is like a champak fresh; —
Alas, oh marvel! how they me inflame!²

42

JESTER. [Looking attentively.] Ah, here's Vichakshaṇā, with various refrigerants. [2]

[Then enters Vichakshaṇa carrying the refrigerants.³]

VICHAKSHAṆĀ. [Stepping about.] Oh, how my 'dear girl suffers from the burning fever of separation! [5]

JESTER. [Approaching her.] Lady, what have you here?

VICHAKSHAṆĀ. Various refrigerants.

JESTER. Whom are they for?

VICHAKSHAṆĀ. My dear girl. [10]

JESTER. Well then, give me half.

VICHAKSHAṆĀ. What for?

JESTER. For the King.

VICHAKSHAṆĀ. But, [I mean,] for what reason?

JESTER. And what's the reason in Karpūra-mañjarī's case? [15]

VICHAKSHAṆĀ. Don't you know she's seen the King?

JESTER. And you—don't you know the King's seen Karpūra-mañjarī?

[At that, they both laugh.]

the King seated, "alone"; and 2. the meeting-place (near by, to be sure) of the Jester and Vichakshaṇā. Cp. the Analysis, p. 219.

We are to suppose that the King does not hear the Jester's remarks (ii. 41⁸ and ii. 42²), nor the ensuing colloquy (ii. 42⁵ as far as ii. 43²); and that, in strictness, the Jester does not hear the King's remark, ii. 41⁹.

And yet, curiously enough, the Jester does turn this last phrase to account by quoting it, mockingly, at ii. 50², as if he had legitimately overheard it. See ii. 50² and note.

¹ The King here lapses into rhythm, although the forms are Čāurasenī : see preced-

ing note. The appointment refers, I think, to a nocturnal meeting immediately following the close of act ii. See additional note upon p. 289.

² "Inflame," with literal and with metaphorical meaning, as in Prakrit. One expects green shoots, water-lilies, etc., to be cooling, not inflammatory. Similarly iii. 20.

³ 'Possessing a taken coolness-contrivance totality.' See OB., çīçīropacāra. Sāmagrī, 'totality of the needful requisites.'

Bāṇa gives a most interesting list of the means used to allay the heat of the body at Harsha-charita, p. 177-178.

VICHAKSHAṆĀ. Where is the King, then?

JESTER. At the Emerald Seat, as you¹ directed. [20]

VICHAKSHAṆĀ. Well then, stay with the King near the door of the Emerald Seat, in order that, since each has seen the other, the last farewell may now be said to all refrigerants!²

JESTER. [*Puts his arms around her. Then, throwing away the refrigerants, he says to them:*] Be off to the land of Never-come-back! [*And addressing her:*] Why then must we stay in the neighborhood of the door? [26]

VICHAKSHAṆĀ. On account of the Queen's directions.

JESTER. Why such directions?³

VICHAKSHAṆĀ. The Queen has planted there⁴ three young trees.

JESTER. What trees? What trees? [30]

VICHAKSHAṆĀ. An amaranth, a tilaka, and an açoka.

JESTER. Pray what is she going to do with them?

VICHAKSHAṆĀ. The Queen said to Karpūra-mañjarī :

When a maiden who is in love, embraces an amaranth, or looks at a tilaka, or touches with the tip of her foot an açoka, then they burst into bloom. So do thou satisfy for them their longings.⁵ 43

And now Karpūra-mañjarī is going to do it.

JESTER. Well then, I'll fetch the old man from the Emerald Seat, station him where he'll be hidden by the tamāla shrub, and let him witness the affair with his own eyes.⁶ [2] [*He makes as if doing so.*⁷ *To the King.*] Ho there, up and behold the moon's crescent [beaming] over the ocean of your heart.⁸ [5]

[*The King rises and looks.*]

[*Then enters exquisitely adorned, Karpūra-mañjarī.*] [7]

KARPŪRA-MANĴARĪ. But where's Vichakshaṇā?

¹ At ii. 29^{1 ff.} There he seems to have remained since ii. 29¹⁴. Cp. ii. 41² and note.

² Cp. ii. 5^d. The ardor of the two lovers is now such that nothing will any longer avail to cool them.

³ Of what nature (significance) are the directions?

⁴ In the palace garden, near the door of the Plantain Arbor (with its "Emerald Seat") and the scene of the swinging.

⁵ Do thou satisfy for them their longings to bring forth flowers, by doing these several acts: cp. i. 20⁵⁷ and see my notes thereto.

⁶ I will make this thing to be before his eyes.

⁷ See note to ii. 41⁷.

⁸ Compare Raghavaṅga, xii. 36, where Sita's laugh is likened to the moon rising from the ocean.

VICHAKSHAṆĀ. [*Coming up to her from behind.*] My dear, now do as the Queen directed. [10]

KING. But man! what's this?

JESTER. Just you keep behind the tamāla bush and you'll find out.

VICHAKSHAṆĀ. Here's the amaranth. [13]

[*Karpūra-mañjarī puts her arms around it.*]

KING. This lovely maiden, whose swelling breasts are ample as a water-jar,¹ by her impetuous, close embrace, hath made the young amaranth tree to blossom with such a profusion of flowers that a [veritable] procession of swarms of bees has [already] arrived here! 44

JESTER. Ah see, ah see, the mighty jugglery! For

The amaranth tree, young though it is, just now close enfolded in her tender arms, all on a sudden shoots forth a multitude of flowers, — Love's arrows, as it were. 45

KING. Yes, not one whit less is the power² of longing.

VICHAKSHAṆĀ. Here is the tilaka tree.

[*Karpūra-mañjarī stands a good while looking at it with sidelong glances.*]

KING. Piercing, restless, and just touched with jet-black collyrium,³ and having ever as their ready helper the Five-armed God⁴ who bears the [flowery] shafts, — such are her eyes: and when⁵ with them upon the tilak tree the fawn-eyed girl a sudden onset⁶ makes, then it stands as if thrilled with delight,⁷ its crown all bristling⁸ with masses of clustering blossoms. 46

VICHAKSHAṆĀ. And here's the açoka tree.

[*Karpūra-mañjarī makes as if she were giving it a dainty kick.*]

¹ Cp. ii. 24^b.

² 'Precisely such is the power.' The tree's longing (and the girl's?) must have been so powerful as to produce this magic effect.

³ 'Anointed with a small portion of collyrium.'

⁴ 'Ever making or putting *kr*.' Cupid at her side.'

⁵ Literally 'When *jam* the attack of the fawn-eyed girl's eyes, piercing, etc., fell on, was precipitated on the tilaka-tree, then *tam* it stood thrilled as it were, etc.'

⁶ Hence *madira*, 800, gives *dhatī* as one of four synonyms (see above, p. 201) for

'sudden attack,' 'surprise,' — for that which, 'if it happen by night, is called *sāuptika*,' so familiar as main incident and as title of book x. of the *Mahā-bhārata*.

⁷ Properly, 'horripilated, bristling.' Hindu poets constantly make allusion to horripilation or bristling of the hair as caused by emotions of pleasure. This again (see note to i. 32) is a curious fact of racial psychology; we think of it chiefly as a sign of terror. (Cp. iii. 24 and note and iv. 21.)

⁸ *Dantura*, 'toothed, tusked,' and so 'thickly beset,' or 'bristling,' and in evident rapport with *romãcio*.

KING.

No sooner¹ had the maid, whose touch is fair
As is the radiance of the dapple moon;²
In graceful play, to the air given,
With [rosy] foot³ whose [jewelled] anklets rang,
A [dainty] touch, — than⁴ in an instant burst
Forth into blossom, then from every spray
In all its crown, a gorgeous show of flowers —
A sight for all the denizens of heaven!

47

JESTER. Say, man, do you know the reason why the Queen⁴ didn't satisfy the longings of the trees herself?

KING. I suppose of course *you* know? [2]

JESTER. I'll tell, if the King won't get wrathful.

KING. What occasion is there for anger? unseal your tongue and speak. [5]

JESTER. Although in this world comeliness of person does maintain the attractiveness of doting matrons,⁵ nevertheless, methinks, it is in youth's tenderest prime that Lakshmi (*or Loveliness personified*) manifests herself as presiding deity.

48

KING. I catch your drift;⁶ and, what's more, have something to say [on that point] myself.

In spite of the fact that⁷ [very] young maidens,⁸ by reason of their eager curiosity,⁹ are [a bit] fickle-minded, nevertheless,⁷ it is with them, — their breasts just budding into view, — that the mystery of the Dolphin-bannered [God of Love] doth abide.

49

JESTER. [Yes,] even trees blossom out with the mystery of the beauty of form; but they know not the mystery of love.¹⁰

¹ The two *ca*'s hint at the fact that the touching with the foot and the bursting into bloom occurred simultaneously. — Schoenast. Cp. iii. 34.

² 'Deer-spotted [moon], [moon] flecked like the black antelope,' — see ii. 20 note.

³ *Anhinā*.

⁴ 'Do you know what is the reason in this, *ettha*, Whitney, § 303 a, no. 1 for this, that (*jaṃ*) the Queen, etc.?'

⁵ It seems to me licit to assign this connotation to *kāminī*, which I take is antithetical to both *tārūṇṇae* and *balau*.

⁶ 'Understood is your intention, — I see what you mean,' namely, that the Queen is

a trifle passed as compared with this tender bud, *Karpūra-mādhari*. The form of the Jester's statement was purposely vague.

⁷ 'Maidens are fickle — just so *emea* — but *puno* the mystery abides with *eme*.' For *emea*, see Weber's *Hala*, no. 865.

⁸ Like *Karpūra-mādhari*, as contrasted with the oldish Queen.

⁹ Which is still unrestrained by the experiences and the sophistications of life.

¹⁰ A staid matron like the Queen may continue to bear lovely children, as the trees bear lovely blossoms; but she no longer knows the keenness of youthful passion.

[Behind the stage.]

ONE OF THE BARDS. A pleasant evening to the King!

Behold, [the sun,] the jewel of the day,¹
 His face red-yellow, like an orange ripe;²
 Hangs on the crest of yonder sunset-hill.
 Now Ruddy Goose and mate, alas, must part:³
 Their only friend hath left them — he whose rays
 Are myriad strings dyed gorgeous, madder-red.⁴
 He slackens now his fierce impetuous heat,
 And with it quick the pride of jealous maids;⁵
 Lulls half to sleep the eyes of all the world⁶
 And drowsy lilies that bestud the pool.⁷

50

KING. At hand is now the even-tide —

JESTER. "The time appointed, as her friends have told it."⁸ [2]

KARPŪRA-MAṢJARI. Vichakshaṇā dear, I'll go now; it's evening.

VICHAKSHAṆĀ. So let us do.

[Thereupon, they step about, and exeunt omnes.]

[End of the Second Act.]

¹ The stanza in outline reads: 'The sun (*dīpamanī*), making . . . , relaxing . . . , possessing a madder . . . ray multitude, sole friend . . . , has become (*jāo*) sunset-hill-situated,' etc. I have reversed the sequence of the clauses.

² One is tempted to think that a **nor-ange* : an *orange* :: a *nadder* : an *adder* :: a *umpire* : an *umpire*; but it appears that the *n* of *nāranj*, *nāriṅga*, was lost before the word was adopted into English speech. See C. P. G. Scott, Transactions of the American Philological Association, xxiii. 278, 272.

³ The love and constancy of the Ruddy Goose and her mate are proverbial. They are doomed to pass the night in most pitiful separation. Hence the sun is their "sole friend." See Wilson's Meghadūta, note to 82.

⁴ 'Possessing a multitude of rays which have the color (or gorgeousness) of madder-dyed-strings.'


⁵ 'And at the same time (*saha a*) relaxing or making to relent (*muñcanto* speedily (*sarahasam*) his impetuosity (*tivva-bhāvam*), together with the hearts of jealous-proud-maids.' — Night and moonlight (cp. ii.

5b) put an end to their pouting (as do the breezes of spring, i. 15b), so that they yield to the gentle influences of love. The same idea at iii. 30a.

⁶ 'With the eyes of people at the same time (*saha*) making the lotus-group to be possessing half-sleep.' There is here a slight laxity of expression.

⁷ The day-blooming lotuses (*kamala*'s) that close their eyes (*nimilanti*) at evening, as opposed to the night-blooming lotuses (*kumuda*'s), that open their eyes (*unmiṣanti*) at evening — see *Kāvyādarṣa*, i. 94, and *Ṛtusamhāra*, iii. 23.

The latter are white and close their eyes at dawn, as appears from what is perhaps the loveliest of all the stanzas of Kālidāsa, to wit, *antarhite* etc., near the beginning of act iv. of *Çak*. — Cp. his *Urvaçī*, iii. 16. — See Böhtlingk's *Hemachandra*, 1160–1165, p. 217. — With this stanza, cp. i. 35 and iv. 18³⁶.

⁸ The Jester mockingly takes his words from the King's own mouth (see ii. 41⁹). The part that he quotes forms an *indravajrā* line, but in the dialect of prose. See p. 257, note 8, and  p. 289.

ACT III.

[*Then enters the King with the Jester.*]

KING. [*With his thoughts on her.*]

Put far away from me the champak¹ bud !
What use have I for juicy tannera?²
Of what esteem is gold though ne'er so pure?
Before her loveliness, whose radiance sweet,
Is likest that of newly risen moon,
What need of bakul blooms, profuse and fresh?³

1

And again :

Bright as a necklace string with emerald gems,
Or wreath of jasmines where the bees have sucked,
Her lovely glance, as quick she bent her neck,⁴
Shot sidelong by,⁵ and pierced my very heart.⁶

2

JESTER. Say, man, what do you stand there for, reeling off your twaddle like an uxorious husband?⁷

¹ See i. 14, 16*, and notes.

² The rhizome of *Curcuma longa*, a plant of the ginger family. It is used as a condiment; as a dye-stuff, it yields lovely shades of yellow; and when chewed, affects the saliva as would saffron. See Pliny, N. H. xxi. 70, cited by BR.: *Indica herba, zingiberis effigie, conmanducata croci vim reddit.* — In *oll-ollāi* (instr. s. fem. with *hal-*), the stem is doubled.

³ 'What occasion is there (with, i.e.) for heaps of blooms of bakul, though fresh?' The bakul, *Mimusops Elengi*, Roxburgh, p. 318, has flowers that are white and fragrant.

⁴ 'With an impetuously bended neck' — as *avyayibhāva*.

⁵ 'Glance, directed towards (see viç 4 ni 7) in BR.) the region of her ear.' The coquetish glance is usually sidelong and comes as it were from the outer corner of the eye (*apāṅga*). In darting such a glance, the girl may bend her neck or turn her head and so

look by the place where, with her head in its natural position, her ear would be. —

One might suspect here a reminiscence of Bhartṛhari, who, in his *san-mārga*, q.v., speaks of "glance arrows" (*drṣṭi-bāṇās*) which are *çravaṇa-patha-gatās*.

⁶ The "sidelong glance," *katākṣa*, etc. — Dandel in his *Poetics*, ii. 327, gives, as example of *viçesokti*, a stanza which says: The women have no battle-arms, elephants, cavalry, nor foot-soldiers; and yet with their sidelong glance (*apāṅga-drṣṭi*) they conquer the three worlds. — Parāk. Sañhā, p. 434 f. has some 12 stanzas on the *katākṣa*. — See Bhartṛhari's stanza, just cited, = *Sprüche* 6824. Further, Hrad's *Saptapata*, 505. — See also ii. 5 and my note on ii. 6*.

⁷ *Bhajjājida*, literally, 'wife-conquered,' seems to be a misapprehension, necessarily to suggest the former, the son of a rich husband, rather than the latter, the poor. For the context in which the latter was held, see *Sprache*, 4996.

KING. My thoughts, man, are on a vision that I've seen in sleep.

JESTER. Well then, old man, tell it to me.

KING. Methinks a maid with a lily-face stood in my vision within reach of my hand, and was about to strike me quickly with a blue lotus as I lay on my pleasure-couch. And then with eager haste did I catch hold upon the loose end¹ of her garment. No sooner² did she, leaving it in my hand, depart, than² my sleep, as it seemed, suddenly vanished too. **3**

JESTER. [*Aside, to himself.*] Should think it might have! [*Aloud.*] Say, man, I too saw a vision last night.³ **[4]**

KING. [*Expectantly.*] Tell me then, what was the vision?

JESTER. Methinks, last night in my vision I fell asleep by the Ganges. **[7]**

KING. And then, and then?

JESTER. Well, then the Ganges put her graceful little foot on the head of Çiva and washed me clean away with her water. **[9]**

KING. And then, and then?

JESTER. Then by a cloud that was raining at the autumn season to [its or my] heart's content⁴ I was absorbed. **[11]**

KING. A marvel, a marvel! — And then, and then?

JESTER. And then, when the lordly sun had entered the asterism of Chitrā,⁵ the great cloud went near(?)⁶ the place where the Tāmraparnī⁷

¹ With eagerness by me hastily she was held or caught on the loose end.

² Ca . . . a : cp. ii. 47 note. — Root muc.

³ Adya. — Modern English distinguishes by "last night" and "to-night" what in Sanskrit is contextually distinguished : thus, aḍya asmābhir atra uṣitvā, prātaḥ, etc., 'to-day, at we'll stop here, and early to-morrow morning,' etc.

⁴ Is jadhicchaṁ used ἀπὸ κοινοῦ (kākā-kṣivāt, as the Hindus say)? I see no great pertinence in it in either case.

⁵ At the time of Rājaçekhara, the autumnal equinoctial colure would be less than ten degrees west of Spica, and the sun would be "in Chitrā" in "autumn" (iii. 31).

For the transformation of rain-drops into pearls, see Spruche, 344, 1544, 1929. According to the stanza saṁtaptāyasi Ind. Ant. xiv. 323; Spruche, 6781; and elsewhere, the transformation takes place under Svāti: see

p. 214, above. So in Manwaring's Marāṭhi proverbs, no. 1291: "If the Svāti rain fall, there will be a crop of rubies and pearls, but you will not get cotton enough for a lamp-wick." Now Chitrā and Svāti have as their principal stars respectively Spica and Arcturus; and at the time of Rājaçekhara, the approximate longitude of these two stars was respectively 188° 32' and 188° 55', that is practically the same. The author's mention of Chitrā, therefore, is not fortuitous, but significant. — My thanks are due to my honored colleague, Dr. Asaph Hall, for his kind help in matters of this nature. Cp. Whitney, Oriental and Linguistic Studies, ii. 377, and his chart of the zodiac.

⁶ Is antena used "prepositionally" (like antarena), here compounded with its "governed" word-stem, and in the sense of ante, 'near'?

⁷ Cp. i. 17d note.

empties into the ocean. I, too, as I think, am within the cloud and go with it. [15]

KING. And then, and then?

JESTER. Then the cloud started to rain there with great big drops of water; and the sea-oysters, such as they call pearl-oysters, emerged from the waters¹ and absorbed me; and I was within them and became a monster pearl.² [18]

KING. And then, and then?

JESTER. Then in four-and-sixty pearl-oysters [successively] I was a drop of cloud-water, surpassing the opal³ in hue, [and then,] in due course, I attained once more to the condition of being a pearl, one of perfect roundness,⁴ clear, and flashing. 4

So I, whom you see before you,⁵ fancy that my own self in the shape of a pearl,⁶ was inside of those pearl-oysters. [1]

KING. And then, and then?

JESTER. Then those pearl-oysters were taken from the ocean as soon as they were mature, and they were opened. And I was among the four-and-sixty pearls. And a certain merchant bought me, giving [for me] a hundred thousand gold pieces. [5]

KING. Oh, what a wonderful vision! And then, and then?

JESTER. Then the merchant sent for the jeweller and had him bore a hole through me.⁷ And that gave me a little something of a pain. [9]

KING. And then, and then?

JESTER. And with the pearls of that lot,⁸ weighing ten *māśakas* apiece, a single row was strung in necklace style,⁹ and it was priced at ten million gold pieces. 5

KING. And then, and then?

¹ For the form, see p. 203.

² This time it is a pearl of ten *māśakas* — see my note to ii. 179. See note 5, p. 261.

³ The tabasheer is a variety of opal found in the joints of the bamboo.

⁴ 'I arrived at new-pearlness, very round, without any flat surfaces' etc., i.e. 'I arrived anew at' etc.

⁵ Thus I would express the force of so aham.

⁶ With *or* by 'my pearlness'. For *attānaam*, see Fischl on II. 3. 96.

⁷ Then by bore, meaning the jeweller, the pearl was caused to be drilled.

⁸ With that pearl-lot of 64 pearls, weighing 10 *māśakas* apiece. The expression is from the *Amṛta-saṁhita*, *Arjuna-viśākhā* of muttaka and the 16 *mandala*.

⁹ This necklace is to form a portion of the treasure of the *śrīmatī* *śrī* *haridatta*, in 18th and *manu-yātri*, *Uṇṇip*, in 10th and *Kaṇṇip*.

JESTER. Then [the merchant, whose name was] Sāgaradatta, put it in his casket and went to the capital of Vajrāyudha, the king of Pañchāla, to Kanauj; and there he sold it for the ten million. [3]

KING. And then, and then?

JESTER. And then,

As he, [the King of Kanauj,] considered her towering ample breasts, and also the beauty of the single string of pearls, he put it on the neck of his beloved. — Men of sense are pleased to see like meet with like. 6

Moreover:

At midnight's hour, which was full of moonlight resplendent throughout the sky, in love's embrace the royal pair had closed their eyes for terror at the shaft¹ of the Flower-arrowed God. Then by the plumpness² of her exceedingly towering, full, and jar-like breasts was I sore beset — [and so] awoke! 7

KING. [*With a faint smile, and then reflecting.*]

You knew that this vision of mine, in which I met with her whom I love as my life (*pāṇa-samā-*), was unreal; and so you thought you could dismiss it from my mind by your counter-vision.³ 8

JESTER. A decayed chieftain, a brahman exhausted with hunger, a naughty young wench, and a forsaken man, — these beguile themselves with the sweetmeats of wishes.⁴ And I ask you, man, whose power, now, is that?⁵

KING. Love's. [3]

JESTER. Although your love for the Queen has grown by [long] attachment, why, pray, do you, sir, fairly spreading your eyes over all of Karpūra-mañjari's person, gaze at her as if you were absorbing her? are the Queen's good points inferior to hers? [5]

KING. Speak not thus!

Suppose the knot of love is tied betwixt some man and some maid; for all that, beauty, I think, is not the [sole] cause of it.⁶ But if, even in that

¹ Strictly, 'Blows,' 'shots.'

² Konow refers me to *Kirātārjunīya*, iv. 8, where Mallinath glosses *niveṣa* by 'largeness, plumpness' [of the breasts].

³ 'This vision, not real, — it, possessing a meeting with the life-equal-girl, thou knowest. And by [thy] counter-vision, the warding-off or dismissal of it [of my vision] is thy intention.'

⁴ Konow compares *Viddh.* i. 22¹.

⁵ That is, Of whose power are these wishes and longings a manifestation? For the first two of the four cases, *pemman* seems to be too specific.

⁶ 'Just under those circumstances (*emea*, cp. ii. 49^a), beauty, methinks, is not the [sole] cause of it' (*tattha*): but rather, says the Scholiast, the working out of the inborn nature.

case,¹ the [girl's] loveliness is much praised,² that is done to put a seal on³ the mouths of unkind-spoken people.

9

JESTER. But what, sir, is that which they call "Love, love"?

KING. The knot of attachment which exists between a mutually united pair, and which has grown strong under the dispensation of the Dolphin-bannered God, — that the connoisseurs call "Love." [2]

JESTER. And of what sort is it?

KING. [Love is that] in which the feeling within the heart attains⁴ to sincerity and is devoid of the blemishes of suspicious behavior and so forth;⁵ in which there is an on-flowing stream of longing of each for the other: whose very essence is imparted by Cupid and enhanced by amorous play.

10

JESTER. And how might it be recognized?

KING. They whose hearts are set, each toward the other, in utter commotion by the unforced flow of very restless glances; who speed ever, more and more, the arrows that Cupid gives them; — of such persons⁶ the heart-wound becomes very easily manifest.

11

JESTER. That which has the outward beauty of a deeply seated disturbance of heart, — that the world calls "Love with Cupid's adornment." Hard as it may be to recognize, a person does manifest it among people. That we know to be Cupid's very mighty jugglery.

12

Moreover, if the love that is in the heart⁷ [of the one] awakens [in the other a corresponding] attachment, what occasion is there in that case for the trickery of the bravery of ornaments?

KING. That's true, man!

What need of girdles, bracelets, diadems, anklets? what need of beauty?⁸ and what need of the shows of ornament? [There is no need

¹ Where beauty is not the sole cause of the attachment.

² As an ostensible reason for the love. — Since *mah* is not necessarily 'kāṅkṣ' see Pischel, H. 4. 192), I suppose I am justified in connecting *mahijjai* here with Vedic *mah* ('is extolled, is magnified', and not with *manth*, Marāṭhī *mathanem* 'is revolved, considered, taken into account').

³ 'Then (*taṁ*, correlative to *jaṁ*, 'if') a seal is put on' etc. ⁴ *Ei*, that is, *eti*.

⁵ 'Of suspicion-behavior and so forth.' *viappa-ghaḍaṇā-āi*.

⁶ 'Of what persons, possessing hearts

completely agitated by glances which are nature-flowing and very restless, the sendings forth of the Cupid-given arrows increase, — of *them*' etc.

In this version I follow NR. reading (instead of *luṅṭia*, 'robbed') *luṅṭhia*, 'agitated.' I take *peranta-lunthia* as 'boundary-agitated,' 'agitated to their very limits.' See OB. under *tar* + vi 5).

⁷ For *maṇa* and *citta*, occurring together at iii. 12^{a.1} and iii. 11, there seems to be but one available Pāṇish word, namely 'heart.'

⁸ Neither gewgaws nor beauty signify much where the passion is mutual. Cāṇḍa and his

of all that.] And so,¹ in this world, it is something else² which puts the flowers of happiness in the grasp of fair maidens. **13**

And again :

What need of the performance of song and dance ? and what need of strong drink ? what need of incense of aloes ? and what need of saffron ? — On all the earth in daintiness naught else can equal man's tender passion.³ **14**

And again :

The consort of an emperor and the wife of a common man, — in the matter of love there is not even a grain of distinction between them to be found, methinks, [even] if a certain difference in outward splendor is effected by rubies and decorations and garments and saffron. **15**

And again :

Why speak of restless eyes — of face like to the moon — of towering breasts ? There is some other reason here, I think, why women from our hearts⁴ do ne'er withdraw. **16**

JESTER. That is so. But explain to me another thing : [Even in that] which during childhood is unattractive to the heart of a man, — even in that, with [the attainment of] adolescence, a certain beauty develops itself. [2]

KING. Surely there must be here in the world two Creators who are skilful in building the body and in giving it the bloom of youth: the one fashions the first girlish form : while the second, by giving it the finishing touches,⁵ brings out its loveliness. **17**

And therefore :

Bejewelled bracelets and girdles and anklets, beauty of dress, strings of emerald gems, mineral rouge,⁷ a necklace of pearls, — [all those things]

derivatives are used of natural beauty — cp. *nisagga-canga*, ii. 25^a, and *paai-caṅgima*, ii. 26^a. As to the form (instr. s. fem., from Skt. *an-stom* !), cp. *umhā* cited by Jacobi. § 42, ².

¹ I take *tam* as 'and so.'

² 'There is of fair-waisted maids something else [than gewgaws—namely, native attractiveness], by which they get the flowers of happiness.' Or, *suhaattana* may be the ensemble of womanly charms that draw and hold fast her lover's heart.

³ I am not sure that I have hit just the right meaning of *ruccissa* : nor do I see the appropriateness of *pupū*.

⁴ Ablative singular or plural, II. 3. 8. 9.

⁵ 'By carving it or sculpturing it (Scho-liast, *utkīrya*), by putting on the nicer touches' as contrasted with the first or rougher "fashioning" (*ghaḍaṇā*). The Marāṭhī *kaṇḍāranem*, cited by Dr. Konow, is an instrument used for the finer work of goldsmiths and others.

⁶ 'Makes fully manifest (the form), displays it to advantage.'

⁷ Properly, *gāirikā*, which is usually defined as 'ruddle, red chalk.' But Hemachandra, 1036, makes it a synonym of *dhātu*, and this is a liquid mineral which wells up

are surpassed by the youthful bloom of maidens,¹ which is the spell that fascinates the heart, and is a sixth arrow of Cupid,² and a charming one.

Moreover :

18

A form full of loveliness, eyes that reach almost to the ear and have large pupils, a bosom with ample breasts, a waist that has the triple folds and may yet be grasped by the fist, wheel-like buttocks,³ — pray what need of aught else in the time of tender youth? Just these five things put into maidens' hands Cupid's great banner of victory.⁴

19

[Behind the stage (is heard the Heroine saying):]

Friend Kuraṅgikā, I am really languishing by reason of these refrigerants, as a lotus [languishes by reason of the arrival of the torrid season that calls for the use of refrigerants].

A shoot of lotus-root [to me] seems like poison: a string of pearls seems like a poisonous serpent; the breeze from the palm-leaf fan seems to spread flames;⁵ likewise the water from the jets of the shower-bath as it comes out on my hand is hot; and not the sandal, that sovereign remedy [against heat], allays the burning of my frame.⁶

20

JESTER. Did the old man hear? are his ears loaded with a jowl-full of the nectar?⁷ [2] will he then even today take no notice of his lotus root⁸ that is languishing by reason of the intense heat? of his saffron dolly that he has to play with,⁹ that is being sprinkled with most intolerably scalding water?¹⁰ of his single string of monster pearls that [now]

from the ground. The wounded Çalya is said to run blood as the mountain runs *gāirika*, MBh., ix. 13. 14 = 669. It is mentioned at Meghadūta, 102, as a pigment (*dhātu-rāga*), and at Kumāra-sambhava, i. 7, as a sort of liquid mineral color (*dhātu-rasa*), such as might be used to inscribe love-letters on birch bark. Cp. my note on ii. 7, above. From the same poem, i. 4, we may infer that it was used as a cosmetic, since it is there mentioned as a decoration for the nymphs of heaven. So here.

¹ The five words of lines *ab* are nominatives absolute, with anacoluthon. We must repeat them in accusative form in *d* as objects of *jaai*.

² He regularly has five; cp. *pañca bāna*, *pañcesu*, *pañca-sara*, in Index, and p. 239, n. 2.

³ We have had most of these most closely details already at i. 32 and 30 and ii. 23.

⁴ By just these five things men become possessing Cupid's banner.

⁵ 'The wind spreads as it were its friend.' The friend of the wind is the fire, — Hemachandra, 1039, p. 444. OB. cites *anila-sarathi* as a name for fire from MBh. i. 15. 1 = 1058.

⁶ Similar thoughts at ii. 42.

⁷ Nectar of the Heroine's words. — The ludicrous incongruity of the metaphors is doubtless intentional.

⁸ *Munakā*, properly 'little lotus-root.' Is it used in the sense of *mrnalini*, 'lotus-plant,' *para pro toto*? At any rate, it must be read so as to bring out the coarse allusion to the Heroine's own words at iii. 19.

Mrnalikā is used as a girl's name with many others in the Kālidāsa, p. 299.

⁹ 'Play with a dolly,' — cp. ii. 12.

¹⁰ 'Water is very heated and intolerable,' in. 100, n. 1, iii. 20.

in a trice is parting?¹ of his meadow of rose-bay,² that the musk-deer are plundering?³ [3] — Well, your vision has turned out true.⁴ Come, let us go in. [5] Let Cupid's banner be exalted. Let the strains of cuckoo-warblings start up in your wind-pipe. [7] Ease up with the floods of tears. Slow down with the torrents of sighs. [9] Let loveliness renew itself. Let us go in by the back door.⁵

[*At that, they make as if they were going in.*] [12]

[*Then enters the Heroine, with Kurāṅgikā.*]

HEROINE. [*Timidly — to herself.*] Why! is this the full moon suddenly descended from the court of heaven? [15] or has the Blue-necked God [Çiva], well-pleased, allowed Cupid to resume his own bodily form?⁶ or is some one who is a rascally foe of my heart and a kindly friend of my eyes about to show me special favor? [*Aloud.*] This I regard as a piece of jugglery. [19]

JESTER. [*Taking the King's hand.*] Lady, the jugglery has become real. [21]

[*The Heroine stands abashed.*]

KURĀṆGIKĀ. Dear Karpūra-mañjarī, rise to meet your lord and salute him. [23]

[*The Heroine is on the point of rising.*]

KING. [*Taking her hand.*]

Thy waist is ready to break neath the burden of thy bosom: break it not, O moon-faced maiden, by rising! — Cupid have mercy on my eyes after the sight of such ampleness [of breasts]!⁷ **21**

Moreover:

In presence of whom, not the beauty of orpiment hath any charm, nor

¹ The allusions to lotus and doll were pat enough. But the tertium comparationis of this figure and the next, Konow thinks, is merely the Heroine's anguish.

² The Tabernamontana (see this in Century Die's) coronaria, known as Adam's apple or East Indian rose-bay. It is a very fragrant shrub, having shining dark-green leathery leaves, "with elevations above the veins" (Roxburgh, p. 249). Its Prākṛit name, "knot-leaf," may refer to this.

³ No jealous rival of the King has turned up thus far. — But see Konow's view, note 1.

⁴ Only in the most general way (cp. iii. 3): he met her in the dream, and now he meets her in fact.

⁵ For the full significance of this clause and the following stage-directions, as I understand them, see p. 219-220.

⁶ Cupid was burned by the fire of Çiva's wrathful glance and is therefore called "Bodiless" or An-aṅga. The story is told at Rāmāyaṇa, i. 23. 10-14, Bombay; or Kumaṛa-sambhava, iii. 71.

⁷ For their beauty is enough to blind me! — See note on nivesa, iii. 74.

burnished gold, nor champak blooms, — with golden flowers I pay homage to those eyes with which thou, O fawn-eyed girl, hast been beheld.¹ 22

JESTER. Her ladyship, Karpūra-mañjarī, by staying in the inner room, has become moist with perspiration. So now I will fan her with the border of my robe. [*So doing.*] Oh dear! I've put out the light with the wind from my garment. [4] [*Reflecting. — To himself.*] Never mind. We'll just go to the pleasure-garden. [*A loud.*] Say, this is dancing around in the dark! so let's go out now to the pleasure-grounds, just by the subterranean exit. [9]

[*All make as if they were going out.*] [10]

KING. [*Holding Karpūra-mañjarī by the hand.*]

Keeping thy hand, which is like a tender spray, within mine, assume thou, [I pray,] a little unsteadiness² as thou movest along; in order that the kala-haṁsas, as they go about in their play, may at last find a rival who outmatches them in comeliness.³ 23

[*Showing by his demeanor his delight at the touch of her hand.*]

The prickles of the young gourd-melon,⁴ the filaments of the cadamba flower, which today are witnesses of the touch of thy hand, — these will remain as if fastening themselves to my limbs.⁵ 24

[*Behind the stage.*]

A BARD. May the rising moon bring pleasure to the King.

¹ To whose eyes? to his own? If so, the stanza is flat indeed!

² Cañcūra seems to be an intensive adjective from car: cp. cañcūryate, and Whitney, § 1148 k jañjapa, tartura, etc. The purpose of the "unsteadiness" or "wandering" is, as I suppose, to enhance the similitude of the girl to the much belauded teal.

³ In order that at last the kala-haṁsa-group, in its play-going, may be uncomely.¹

The kala-haṁsa or kadamba seems to be a kind of white teal with gray wings (Hemachandra, 1327). Its cry is often spoken of as most agreeable — kala — see the examples in BR., s.v. (1a), and Hemachandra, 1400. It was tamed and held in high esteem. Bāṇa often mentions it — see Index to Rājatarāṅga Kādambī, p. 224.

⁴ Benincasa cerifera, like the pumpkin,

but with a waxy coat. I do not find this in Roxburgh; but at p. 700, under Cucurbita Pepo, he says of the fruit that it is, "when young, exceedingly hairy." Note that if you compare Cucurbitaceae, cucumber, pumpkin, the fruits are often sharp-prickly and the vines hairy.

⁵ That is, the delight which I feel at the touch of thy hand causes such irritation that the asperities of these plants seem to have transferred themselves to my limbs for good and all. Cp. note to ii. 464.

This conceit of Rājasekhara recurs at iii. 21 and iv. 22; see the notes. One is tempted to query whether it is not a reminiscence of Bāṇa (cp. Harsha-charita, text p. 267), utkantakita- kapola-phalakena, lagna-karnotpala-kesara-pakṣma-çakalena, riva mukha-pāṇa. 123¹ See p. 229.

While the round ball of the earth is as black by reason of the darkness as if it were in a subterranean chamber, the face of the eastern quarter of the sky has become as yellow as a young birch with the moonlight : and the moon, sending forth rays that are like in beauty to the tufts of the stamens of the wing-seed,¹ has risen, digit by digit, till at last the full disk is above the horizon.²

25

And again :

Without saffron, without sandal,³ is the embellishment of the ten trade-like regions of heaven;⁴ without bracelets, without ear-rings, is the decoration of the round earth ;⁵ without withering, without fainting, are the flowers' (or without "Parcher," without "Bewilderer," is the weapon of the God with the Dolphin-ensign) ;⁶ a garland of moon-beams is massed in the sky.⁸

26

¹ *Muuunda*, *Pterospermum suberifolium*, N. exburgh, p. 512, a middling sized tree. The flowers are white and fragrant and very long, and show a prominent column of united stamens. — I use "tufts" advisedly for *sihā*.

² "The moon has come to full-diskedness in the one-digit-manner."

³ That is, All the heaven is made lovely by the new-risen moon, "the cool-rayed one": it makes the sky yellow, and that without the help of saffron; it makes the air seem cool, and that without the help of sandal. — This stanza recurs at *Viddh.* iii. 12.

⁴ The "ten points" or "regions" are the four cardinal points, the four intermediate points (NE. etc.), the zenith and nadir.

These are likened to brides. So *Bhartrihari*, in his *bhūḥ paryankah*, describing the ascetic, says: "His couch is the ground; the blue sky above is his roof; and the moon-beams he hath for his candle; north, east, south, and west are the maidens (*dik-kanyās*) that fan him with breezes for chowries." *Rājasekhara* has the same bold metaphor two stanzas later, iii. 28^a, in *disā-sundarī* (if not also in a variant of iii. 29, "*dig-vadhū*"); and it recurs as *dik-sundarī* in *Jayadeva*, *Gīt.* vii. 1. *Baṇa* speaks of the "regions," *āgas*, as maidens. *Kādambarī*, p. 396-7.

⁵ I take *bhuvāṇa-maṇḍalī* as 'round of the earth,' = *mahī-maṇḍala* or *bhū-maṇḍala*. *Viddh.* reads *dharāṇī* for *bhuvāṇa*.

⁶ That is, In the cool moon-light, the

flowers are recovering from the intense heat, which "parched" or "withered" them (*aḥṣayat*) and which "bewildered" them or "made them faint" (? *amohayat*), in the day-time.

Since the stanza is a description of the loveliness of the night at moon-rise (iii. 26¹), of its tones of color and its reviving flowers, it must be that the prior interpretation of line *c* is also the one primarily intended by the poet.

⁷ From Cupid's equipment are missing "Parcher" and "Bewilderer": these are the names of two of Love's arrows — see note to i. 32^d. Both of these names are included among those of the celestial weapons, partly allegorical, partly fanciful, which are rehearsed in the *Rāmāyaṇa*, cantos 27 and 56 of book i.; see especially i. 27. 14, 15 and i. 56. 7, 8, ed. Bombay. — Love's arrows, his bow, and his missiles are all formed of flowers: *puṣpāṇy asya, iṣu-cāpa, astrāṇi*, *Hemachandra*, 228.

I cannot help feeling that this alternative interpretation, although secondary in the intention of the poet, is the key to the whole wretched difficulty of this line. The chance for a pun has seduced the author into using *mohana* of flowers — a use which I cannot deem unforced. — BR., under *cuṣ*, cite *na mlāyanti na cuṣyanti kusumāni*.

⁸ The area of denotation of *āvalī* and *ālī* is not coincident with that of any English word. See *Hemachandra*, 1123, for their

JESTER. Well, Kāñchana-chāṇḍa has de-
 ceived the beauty of moon-
 rise; so now it's Māñḍikā-chāṇḍī's turn.

[Dances.]

THE SECOND BARD. The pleasure-pavilions show circling wreaths
 of incense rising from burning aloes; they are ablaze with the limited
 lamps; ² they have pendent festoons of lustrous (or rarest) pearls; ³ they
 swarm with doves let loose; in them are prepared charming pleasure-
 couches, and hundreds of confidantes are talking; while on the divans
 appear the pouting women-folk. ⁴

27

And again:

The moon-beams seem as if overspreading profusely with camphor the
 faces of those beauties, the quarters of the sky; ⁵ they scatter soft moon-
 light which rejoices the heart of the people of the earth as does sandal;
 they make the withered bulb of Love to sprout again with amorous doings;
 and are like to jets sent forth from an autumn cloud.

28

JESTER.

White swan of heaven's jewel,
 Of Cuckoo's nest, the nest of
 A cuckoo's nest,
 'S the moon above!

29

synonyms, among which is *mālā*. 'Row,'
 'string,' and 'streak' are among the more
 serviceable English versions of the word.

We find *avali* used of a 'string' of
 pearls; and of a 'wreath' of tresses, but
 also of a 'set' of teeth; and, humorously,
 even of a parrot's two wings, a 'set' of
 wings, iv. 210. Like its synonym *rāji*, it is
 used with *dhūma* of a 'column' of smoke.
Mālā is used of bees, ii. 13; of curly locks,
 ii. 20. — [g]. See Konow's verse, p. 280.

² This designation is none other than that
 of Ratnāchāṇḍa, the name of the first of 16.

³ 'At haze with ivory' — 'with pearls'.

⁴ See additional note, p. 283.

⁵ 'The pavilions are possessed of a
 surface, as pendent jewels are of a face.' Use
chāṇḍa, 'on the surface,' = 'on,' with
 natural meaning, as in the case of *talā* = 'on'
 and *antara* = 'in.'

⁶ 'The moon-beams' — *enanka* part of
 giving as if we were an overspreading sea, as
 in OB., with floods of camphor to the faces

of the three-quarter beauties.' They flood
 the face in every quarter with a pale whiteness
 like that of a single gem — *tri-dik-sandari*,
 see p. 283, note.

⁷ Similarly the sun is so called, e.g. *Daça-
 kumāra-charita*, p. 116.

The moon as *Qivā's* great jewel, cp.
 p. 3. The pendent jewels of jewels set to
 rime with pool is an inelegance which ac-
 cords well with the mood of this line of
 diamonds compared to the moon.

⁸ *Kandā*, 'stone' is not specifically an
 'jewel.' One can hardly say that the
Jester takes the particular word out of the
 Bard's mouth in order to make fun of it.
 In the Bard's stanza, it would have been a
 little less prosaic if we had said 'withered
 root of love' or 'lately' compared to the
 'withered bulb' for the *dhūma* does not
 appear. Cp. p. 262, note 8.

⁹ Compare the *Qivā's* great jewel, cp.
 p. 3. The pendent jewels of jewels set to
 rime with pool is an inelegance which ac-
 cords well with the mood of this line of
 diamonds compared to the moon.

KURAṢGIKĀ. Proud of his ally, the moon,¹ crushing the pride of jealous maids,² with bow of fresh champak blossoms, Cupid is victor, the impetuous.

30

[*To Karpūra-maṇjarī.*] My dear girl, I'm going to recite to the King the verses which you made describing the moon.

[*Karpūra-maṇjarī stands abashed. Kuraṅgika recites.*]

On the moon's yellowish disk, which seems to have stolen its charming hue from some ivory cage,³ appears in all its beauty,⁴ manifest,⁵ the antelope with which the disk is marked,⁶ bearing a likeness to a playful koil.

31

KING. Oh, what an intuition for quite new conceits⁷ has Karpūra-maṇjarī! what charm in expression and pleasing words! and what flow of sentiment! [*Addressing the Heroine.*]

It must be that the moon, for fear lest thy [lovely] face be mistaken for its own, hath made — behold! — upon its own round disk a black collyrium-mark, disguised as its "Fleck."⁸

32

And again :

If, O tender-limbed one, thy face were colored palish with chalk-water, [and if,] besides, black collyrium for the cheeks were put [on it], — then it might mock at the moon (*or*, then its likeness to the moon would be complete).⁹

33

¹ 'Possessing pride made by the moon.' The moon is Love's most potent coadjutor — cp. notes to ii. 5^b and 50^b, and especially Kādambarī, p. 559¹².

² Gharatṭa, is a 'hand-mill' such as the women turn in India — see the excellent ka-tākṣa-verse, re re gharatṭa, Parab's Subh. p. 434, 105, for which Peterson, Subhāshitāvalī, 2388, has re re yantraka. Vāsudeva says "crusher," peṣaṇa-kartā.

³ Vilāsa is 'outside looks' and also 'beauty' — such as old ivory might have. Cp. Kādambarī, p. 390¹¹.

⁴ Thus I render bhāi.

⁵ And thus phurantaḥ.

⁶ 'The fleck-antelope': cp. ii. 20, note.

⁷ Vatthu, 'the substance' (as distinguished from the form, utti) is in this case little more than a 'conceit,' that is 'ingenious thought or fancy.'

⁸ 'Surely by the moon, thinking to itself

(tti) [with a touch of jealousy], "Not in any wise shall there be an error (vibbhama) [occasioned] by the face of thee," a black-collyrium-distinguisher (visesaa) has been made on its own disk-round, with "Fleck" disguise.' — For the well-known antelope-spot, see note to ii. 20. — The position of tuha after the tti is exceptional.

⁹ Either, 1. 'Then it would attain to derision of the moon (genitive), would get a chance to mock at the moon' on account of its superior beauty.

Or else, 2. 'Then the moon (nominative) would get a mocking, i.e. would incur contempt.'

Or else, 3. 'Then it would attain to the assumption-of-the-appearance of the moon.'

Cp. Bhartṛhari's vaktraṁ candra-vid-ambi, paṅkaja-parihāsa-kṣame locane. Here the parallelism of parihāsa, and Böhlingk's interpretation of his conjectural -viḍambi

[To the moon.]

O antelope-flecked one, why wanderest thou, nonchalant, so near this beauty? Lo, here is the face that gave to thee the exceeding paleness of its own white cheeks!

34

[Tremendous racket behind the stage. All listen.]¹

KING. But what is this uproar?

KARPŪRA-MAṢJARĪ. [With some trepidation.] My dear girl, [go and] find out what it is and come back to me. [5]

[Kuraṅgikā goes out and reënters.]

JESTER. Just this: the Queen has found out that my old man has tricked her,² and is coming.

KURAṅGIKĀ. Well, it's lurchbacks and dwarfs³ and pigmies and eunuchs and harem-keepers that are making the hullabaloo. [8]

KARPŪRA-MAṢJARĪ. Then let the King excuse me, so that I, before the Queen finds out about my meeting with the King, may go to my prison by the same subterranean passage by which I came.⁴

[Thereupon, exeunt omnes.]

[End of the Third Act.]

(see BR. s.v., and Sprüche, 5896), support the first of the above versions.

The second version amounts to about the same thing as the first, and is supported by Sprüche, 453.

Mahābala Kṛṣṇa Čāstrin, in his edition of the Čṛṅgāra-ṭataka, 22 (Nirṇaya Sāgara Press, 1888), supports B's conjecture, but renders it by *candra-anukāri* etc., as in the third version.

Since the chalk-water and collyrium only enhance the beauty of her face and its likeness to the moon, I am unable to translate the *vi* of *jai vi*.

¹ We may suppose that the actors now fall into two groups, King and Jester forming

the one, Heroine and her friend forming the other. And the two sets of questions and answers that follow in dovetail, may be thought of as proceeding each independently of the other.

² 'Has resorted to trickery' (vañcaṇā-gadam), or 'has come here by a trick' (vañcaṇa-āgadam).

³ Grathuis, i., p. 10 b. speaks of dwarfs as favorite subjects of painting and sculpture. 'Then, as now in India, they served to amuse persons of rank.' Plates 29, 56, 85. — Concerning the inmates of the serāṭa, see Sāhitya-darpaṇa, § 81.

⁴ 'May go to my prison, entering by this same subterranean opening.'

ACT IV.

[*Then enters the King and the Jester.*]

KING. Alas!

The summer's heat is very intense;¹ mighty is love; how pray is it to be borne? Yet that fawn-eyed girl, albeit in one and the same palace with me, is hard to reach, as fate will have it. 1

For.

In this world, by those who are under the power of the Flower-arrowed God alone, both these things indeed are very hard to bear, I think: the time that is made terrible by the intense sun, and separation from the beloved.² 2

JESTER. Some folks are harassed by Cupid, and others are wilted by the heat; but a chap of my stripe is neither harassed by Love nor wilted by the heat.

[*Behind the stage.*]

A PARROT. Well, won't Polly tear out your top-knot by the roots? — I guess! [4]

KING. [*Laughing.*] Man, was the pet parrot talking which was roaming about at will in the pleasure-grove?

JESTER. [*Angrily.*] Ah, you wretch of a bird, you'll be cat's meat next. [8]

[*The parrot again behind the stage.*]

There's nothing I mightn't expect from the like of you³ — if I hadn't a set of wings.⁴ [10]

KING. Why! I believe it has flown. [*To the Jester.*]

The nights are of short duration and the days are waxing long. The round of the moon is broken,⁵ and the disk of the sun is unbroken. Why

¹ Gāḍhaar', i.e. gāḍhatara-.

² The latter part of this stanza is repeated in different forms at Bhar. v. 25 and Virām. iv. 6, as Dr. Konow points out, p. 206.

³ Every thing every thing is I need possible from the like of you.' This speech,

iv. 210, seems also to come from the parrot. For the additive, see p. 203. — Cp. V. 11th, p. 259.

⁴ "Set" seems to be used humorously: see note to iii. 26^d.

⁵ "The moon attains diminution" — so that it yields less coolness, as I suppose.

likely to be prescribed¹ by the physician [who treats the disease] of love,² as the sole charm against the pains of the heat when the spring season melts into summer.³

7

JESTER. And I say, moreover :

Of women who at midday are anointed with smooth, thick, sandal-paste, who bathe the whole evening through,⁴ who in the nights are besprinkled with drops of water that come from the punkahs, — of such, the Five-arrowed God accomplishes the enslavement.

8

KING. [*Making as if he were recollecting something.*]

For those, to whom is given complete union with a person lovely with the combination of garb and fresh beauty,⁵ — for them the nights and days, though long, go by like a twinkling; and to whose sore-pained heart these [days]⁶ bring not even to a small degree the delights of love, — for them the days give birth to [vain] wishes only and drag by as if they were each a month long.

9

[*Addressing the Jester.*] Is there any news about *her*?

JESTER. Yes, there is. Listen, old man! Here's a joke for you. [5] The subterranean passage that was made to Karpūra-mañjarī's prison, was discovered by the Queen. Then, with a pile of huge stones, she closed up the entrance to the passage so that no one could slip through.⁷ [7]

Five chowry-holders, girls with names ending in *senā*, Anaṅga-senā, Kāma-senā, Kaliṅga-senā, Vasanta-senā, and Vibhrama-senā, with noisily brandished swords and shields in their hands, were appointed to keep guard over her prison on the east side. [8]

Five ladies in waiting, with names ending in *lekhā*, Anaṅga-lekhā, Chandana-lekhā, Chitra-lekhā, Mṛgāṅka-lekhā, and Vibhrama-lekhā, with bows in their hands and arrows on the string, were set [to keep guard] on the south side. [9]

¹ 'To be offered or brought into service' — root *nī* + *upa*.

² Or, 'by the Cupid-physician,' 'by Dr. Cupid.' But perhaps this would be too jocose for the King in his present mood. "He's got it bad."

³ 'At the going of the season of Madhu,' i.e. of the season of spring or *vasanta*. This consisted of the months March-April and April-May, whose older names were *Madhu* and *Mādhava* (see p. 214, or Whitney, JAOS. vi. 414, and cp. note to ii. 621). *Vasanta* is followed by *grīṣma*, 'summer,' but the text

does not show here how far the summer has progressed. — This costume, at all events, is light.

⁴ 'Possessing practised interval-less bathings in the evening.'

⁵ I take *ghaḍaṇā* as 'combination' — see OB. And to *bhaṅgi* I assign the meaning 'Art und Weise sich zu kleiden' (= 'garb') given it by OB., s.v., with a citation for it in that sense from our poet.

⁶ Or, 'These burning days,' *saṁtāvīno*.

⁷ 'The entrance was closed by the Queen, making (*kr*) it hole-less.' See p. 220.

Betel-box bearers,¹ girls with names ending in *mālā*, Kunda-mālā, Kāñchana-mālā, Bakula-mālā, Mañgala-mālā, and Minakya-mālā, carrying lances in their hands, were stationed [to keep guard] on the west side. [10]

Bath-keepers, girls with names ending in *keli*, Anāñga-keli, Barkam-keli,² Sundara-keli, Raja-keli, and Kandarpa-keli, holding shields and swords, took their places³ on the north side. [11]

And over [all] these, five revisers of witty sayings, girls with names ending in *vati*, Mandāravatī, Tarañgavatī, Kallāvatī, Madirāvatī, and Kelivatī, were appointed as overseers, each with a bright golden staff in her hand. [12]

KING. Well, well! that's the entire personnel of the Queen's apartments!

JESTER. Here's the Queen's friend, Sārāṅgikā, sent with some message from her. [14] *[Then enters Sārāṅgikā.]* [15]

SĀRĀṅGIKĀ. Victory, victory to my lord! The Queen's message is that today the King must mount to the terrace of his pleasure-palace and inspect the preparations and accessories⁴ for the great festival of the Deity of the Banyan.⁵ [18]

KING. As the Queen directs!

[Exit the attendant.] [20]

[King and Jester step about, making as if they were ascending to the terrace. Then begins the charcharī.] [22]

JESTER. Behold, these maidens,⁷ richly adorned with pearls,⁸ at the close of the dance but scantily attired, are sprinkling each other with

¹ The royal betel-box, umbrellas, etc., were often borne by regularly appointed officers. See for example, in BR., the compounds of *tāmbūla*; and cp. note to iv. 54.

² See Zachariae, *Mañkhak-ṣa, Nachtrage*.

³ I suppose *ādhatta* [= *ārabdha*, II. 2. 138) means 'fasten, fuss.'

⁴ *Uvaarāṇa* seems to imply all this.

⁵ The deity supposed to reside therein during the *vata-sāvitrī-vrata*. The time of this observance is given as the full moon of *Jyāṣṭha* by the *Vratārka*. I have a lithographed edition of the *Vratārka*, Berners, 1831 (Am. 1875); and its treatment of the matter begins on fol. 121, reverse, line 11. — Or see *Nirṇaya-saṁgraha*, II. 1, pp. 114-6.

— Or see Hemadri, *Chaturvarga-dandamañjī*, *Vratārka*, x. 1, p. 276. — My pupil, Mr. Albert Henry Allen of San Francisco, has prepared a well-digested account of this observance which will, I trust, be published in vol. xxi. of the *Journal of the American Oriental Society*, pages 55-66.

⁶ The *carcarī* is a peculiar dance (cp. *Vikram-vaṇṇa*, act i. 1), accompanied by various poses as mentioned in the next verse. — *Ratna-vijaya*, in the sense of 'makes his debut, begins, graces' &c.

⁷ When they look as they look down from the palace roof.

⁸ I suppose, *pañcāṅga-mañḍita* = *amūlita*.

water which they take with jewelled cups from the jets of the shower-bath.

10

And here¹

Curling around with charmingly-varied pose of hands and feet,² these two and thirty dancing-girls, — they tread their mazy rounds, their steps keeping time with the music.³ In thy court is seen the "Staff-dance."⁴

11

With their shoulders and heads even,⁵ with their arms and hands even, other maidens, each with clean-cut pose,⁶ and ranged in two rows each facing the other, are rendering the *chālī*-dance⁷ and regulating its tempo by the beaten measure.⁸

12

Still others, quitting the jewelled cups, throw [direct] from the showering-machine the jets of water.⁹ These — fair as Cupid's arrows, though consisting only of water¹⁰ — fall on the person of friends [standing by].

13

Here, coquettish girls, their bodies anointed with blackest collyrium,¹¹

¹ The *Saṃgīta-Ratnākara*, *Ānanda-āgrama* edition, in its *nartana*-chapter (vii.), explains many of the technical terms that here follow. I am unable to go into the matter in detail, but give a few references to the book, whose title I cite as SR.

² I take *bandha* as pose in the nautech.

³ 'Possessing steps (*pada*) that have followed the beats' (*tāla*), that is, 'the time or measure,' which was marked by clapping of hands, and perhaps also (as in iv. 17^a) by the rhythm of the song.

⁴ The *rāsa* is a rustic dance like that of Krishna with the herdswomen. See *Vishṇu-purāṇa*, v. 13. 23, or Hall's *Wilson*, vol. iv., p. 324 f. — From SR. I cite *daṇḍa-pakṣa*, vii. 642; *daṇḍa-recita*, vii. 651; *daṇḍa-pāda*, vii. 711, 965, 1015, 1186.

What the "staff-dance" is I know not. Perhaps a dance in which the dancers were arranged in "columns" (cp. iv. 12, and *daṇḍa* as used at ii. 9^a)? — I recently witnessed, as part of a light entertainment, a "cane-dance," in which a negro performer held a staff, and struck the floor rhythmically with it, in time with his feet. — Has it aught to do with the "staff-dancer" of the *Āṭa*; the *chāṭmāna*? see Eggeling, *Sacred Books of the East*, 44. 417.

⁵ *Sama* seems to be a technical term for

'in a natural position.' *Svabhāvena sthito bhūmāu samah pādo* 'bhidhīyate. SR. vii. 316. Konow cites *Nāṭya-śāstra*, x. 13.

⁶ OB. defines *rekḥā* as 'correct pose of all the limbs in dancing.' "Pose-clear," "with clean-cut poses," may be an *avyayībhāva*, or else an adjective with *callim*.

⁷ SR., vii. 1215, enumerates ten rustic dances. The first is *cālī*: it is "not too fast nor too slow" (in the *madhya-laya*); and is characterized by the "simultaneity" (*yāuga-padya*) of the movement of the feet, thighs, waist, and arms. The same dance, performed quickly and with the dancers facing each other, is called *cālīvaḍa*.

⁸ The *calli*, possessing a connection of *tāla* and tempo': that is, 'whose tempo is regulated by the *tāla*' (see above). The *layas* or tempi are fast, middling, and slow.

⁹ 'Others throw jet-water by means of the *jantas*.' They don't use the cups, just mentioned at iv. 10; but perhaps they put their fingers partly over the orifices of the *jantas* so as to make the water squirt directly on their playmates. See *muc*.

¹⁰ These (*tāo* — sc. *dhārāo*, 'jets'), having a beauty [as] of water-arrows of Cupid.' Konow cites *Viddh*. iii. 25^b.

¹¹ 'Possessing lampblack-collyrium-black-bodies.'

Queen had Bhāiravānanda make an image of Gāurī bejewelled with rubies and set it up. [11] And he, the master Magician, was consulted by the Queen, after she had begun the observances for its consecration, with regard to the matter of a reward for [him, as] her preceptor. And he replied: "If you absolutely must give a reward, then I suggest the following."¹ To which the Queen said, "As your Reverence directs." [16] And he continued and said: "There, in the Lāṭa country,² is a King named Chandasena. He has a daughter named Ghanasāra-mañjarī.³ She has been pointed out by the astrologers as destined to become the consort of an Emperor. [20] So the King must marry her, in order not only that the preceptor may not fail of his reward, but also that your husband may become an Emperor." [22] Then the Queen laughed and said, "As your Reverence directs." And I was sent to make the announcement. And the reward to the preceptor has been given. [25]

JESTER. [*Laughing.*] Here's an instance of that old saw, "Snake on your head—and the doctor away" (*or* in some other country).⁴ The wedding is [set for] today and here, while Ghanasāra-mañjarī is in the country of Lāṭa. [28]

KING. Have you never seen Bhāiravānanda show his magic power?⁵

SĀRAṆGIKĀ. [Continuing her message.] The Queen has had a sanctuary to Chāmuṇḍā⁶ built at the foot of the banyan that stands in the middle of the pleasure-garden. [30] And Bhāiravānanda is going to meet the Queen there. And in the hall of state which is there situated and has just been put in readiness for it, the wedding is to take place. [*So saying, she steps about and exit.*] [33]

KING. Man, I have a notion that this is all a blooming job of Bhāiravānanda. [34]

JESTER. That's a fact. Nobody but the moon—you'd better believe—can make the moonstone statue to ooze⁷ or the [night-blooming] cephālīkā to blossom profusely.⁸ [36]

¹ 'Then let this [reward] be given.'

² For Lāṭa, see p. 214.

³ See iv. 20¹⁶ and note.

⁴ The proverb is discussed elaborately and interestingly by Pischel, Festgruss an Roth, p. 115. Cp. Böhlingk, Berichte der sächsischen Gesellschaft, 1894, xlv. 7.

⁵ For if you (the Jester) have, you know he can bring the bride here in a trice.

⁶ Īva's consort, in a terrible form.

⁷ The moonstone is a fabulous gem, supposed to ooze or deliquesce under the moon's rays: cp., for example, Kādambarī, p. 395⁸.

The "Thirty-two tales of the throne" are related by 32 heavenly nymphs who have been transformed into statues (puttalikās, of moonstone: see Indische Studien, xv. 442, 294.

⁸ None but the Magician could bring all

[*Enters the Magician.*] [37]

BHĀIRAVĀNANDA. Here is the Chāmūṇḍā idol serving to screen the [new] entrance which has been opened from the root of this banyan to the subterranean passage.¹ [*He stretches out his hand to it in worship.*] [saying to Chāmūṇḍā, or rather, saying of her:]

A dissolution of the universe² is her pleasure-house; the blood of the demons is her fiery draught; victorious is Kālī³ as she quaffs it, in presence of Kāla,⁴ from a goblet made of the skull of Parameshṭhin.⁵ 19

[*Enters (the sanctuary) and sits down.*] Not even yet is Karpūra-mañjarī [to be seen] coming out by the exit from the subterranean passage! [*Karpūra-mañjarī, in pantomime, makes an opening in the mouth of the passage, and enters.*]

KARPŪRA-MAÑJARĪ. Reverend Sir, I salute thee. [4]

BHĀIRAVĀNANDA. Mayst thou get a suitable husband. Sit down right here.

[*Karpūra-mañjarī sits down.*] [7]

BHĀIRAVĀNANDA. [*To himself.*] Not even yet does the Queen seem to be coming!⁶

[*Enters the Queen.*] [10]

QUEEN. [*Stepping about, and looking in front of her.*] Here is the exalted Chāmūṇḍā. [*Pays homage to it. Then looking about, she says:*] Karpūra-mañjarī *here!*⁷ Well, what does this mean? [*To Bhāiravānanda.*] I have this to tell you: I have made ready, before coming to you, all things needful for the wedding; but they are in my own apartments of the palace. So I will get them and return to you. [18]

BHĀIRAVĀNANDA. Do so, my darling.

[*The Queen takes a few steps about the stage, (as if she were) departing.*] [20]

this about, just as the moon is the only one able to make the *cephālikā* bloom. Konow cites *Viddh.*, p. 634, 651. Cp. ii. 50, note 7.

The stage-directions ought here to add, *iti niṣkrāntāu*, 'Exeunt' [King and Jester]. Cp. p. 221.

¹ 'Here at the banyan-tree-root is the Chāmūṇḍā-idol, a cover of the [newly] opened-out entrance to the subterranean passage.'

² That is, the scene of the dissolution etc.; the expression is a little loose.—For a classification and description of the various dissolutions of the universe, see *Vishnu-purāṇa*, book vi., chapters 3, 4, 5.

³ Or Chāmūṇḍā, Īśa's consort, in a terrible form.

⁴ Death or Time, the Death-god or All-destroyer.

⁵ 'From a goblet made of the skull of Brahman,' whom Īśa slew for his pride on the occasion of an "incidental" dissolution of the universe *kalpa-ksaye* as narrated in *Kaṭhā-saṁt-sāgara*, ii. 13.

⁶ 'Not even yet does the Queen come.'

⁷ See p. 286, note 4.

⁸ The Queen does not actually leave the stage. The stage continues to represent the shrine of Chāmūṇḍā; but the audience is re-

BHĀIRAVĀNANDA. [*To herself, laughing.*] She's gone to search Karpūra-mañjarī's apartment! [*Aloud.*] Karpūra-mañjarī, my daughter, by way of the subterranean passage, not otherwise, and at a quick pace, do you go to your own apartment and stay there. — When the Queen comes back, you're to come back. [25]

[*Karpūra-mañjarī does so.*]

QUEEN. Here is the prison-room. [27] [*Enters and looks around. — To herself.*] Well, I *am* surprised!¹ Karpūra-mañjarī *here!* It's somebody that looks very much like her! [*Aloud.*] Karpūra-mañjarī, my darling, how are you feeling? [*Pretends to listen and repeats the imaginary reply.*]² What's that you say, that you've just got a headache? [*To herself.*] Well then, I'll go back there [to my own apartments]. [*Enters³ and looks to one side and another.*] Hallo, friends, be quick and take the things for the wedding and return [with me]. [39] [*With these words, she stops about.*]⁴

[*Karpūra-mañjarī enters and sits just as before.*]⁵ [41]

QUEEN. [*Looking before her.*] Karpūra-mañjarī *here!*⁶

BHĀIRAVĀNANDA. Vibhrama-lekhā, my darling, the things for the wedding have been brought? [44]

QUEEN. Certainly. But some ornaments which would be suitable for Ghanasāra-mañjarī have been forgotten. So I'll go back.

BHĀIRAVĀNANDA. Very well. [48]

[*The Queen acts a cō-pancōmme as if she were making an exit.*] [49]

quired to imagine that it represents also at the same time, for a few minutes, as the action requires, first the shrine and the prison, and then the shrine and the Queen's apartments: and that it does so for two occasions, the first being for the action of iv. 19²¹, and the second being for the action of iv. 19²⁷. See the Synoptic Analysis, p. 221-2.

¹ This phrase renders *ae*.

² Literally, 'in the air.' This is a "dramatic phrase" (*nāṭya-ukti*) used to designate an imaginary reply which the actor is supposed to hear and to repeat for the benefit of the audience. The device is familiar to English readers from Douglas Jerrold's 'Charter Lectures.' There the unhappy

Mr. Caudle's replies are regularly "in the air." See *Sāhitya-darpaṇa*, no. 425, or Monier Williams, *Çak.*, p. 96.

³ That is, the audience has to imagine that she enters her own palace-apartments.

⁴ In order to indicate to the spectators that she is returning with her attendants from her private apartments to the shrine of Chāṇurpādā.

⁵ That is, while the Queen is delaying to get the things, the Heroine hastens back by the secret passage, arrives before the Queen, and so is discovered seated in the sanctuary, just as she was when the Queen (supposedly) left her at iv. 19²⁷.

⁶ In the sanctuary, to which the Queen is now supposed to have returned.

BHĀIRAVĀNANDA. Karpūra-mañjarī! my daughter, do just as I did before.¹ [50]

[Exit Karpūra-mañjarī.] [51]

QUEEN. [*Pretending in pantomime to enter the prison-room, and singing Karpūra-mañjarī.*] Well, well, I am amazed² by the resemblance [*To herself.*] It's the magic car of the master Magician, which moves about through the air or through walls, that brought her here! [55] [*Aloud.*]³ Friends, take each of you what I told you to take and come along back with me. [57] [*She enacts a little pantomime as if she had (come back and) entered the room, and as if she had espied her (Karpūra-mañjarī).*] Oh, what a resemblance! [59]

BHĀIRAVĀNANDA. Sit down, O Queen. The King also has just arrived. [60]

[*The Queen sits down, and the King and Karpūra-mañjarī enter.*]

BHĀIRAVĀNANDA. Place, place for the King! [62]

[*She sits down in due order.*]

KING. She is, in embodied form, a paragon of the Dolphin-hammered God; she is a transformed bow-staff of the wild mountaineer "Passion"; she is the light of the full moon, abroad by day.⁵ [64]

And again:

She is the casket for the rubies of a host of excellences; a jewelled doll. Likewise, as she wanders about, she is the flowery beauty of spring. [66]

Moreover:

If⁶ the beauty⁷ of this maiden's form, which is the ensign of her conquest of the world, comes—in whatever way⁸—within range of a man's eyes, then there takes up his abode in that man's bewildered⁹ heart the

¹ Namely, as at iv. 193⁴ 41.

² Molesworth gives this very meaning for the Marāṭhi nadanēm. Prākṛit nad.

³ "Without hindrance or obstruction"—from gravity, walls, or the like. Cp. note to i. 34²⁷.

⁴ Between iv. 196² and iv. 196² the Queen is supposed to go from the prison-room to her own apartments.

⁵ See additional note, p. 289.

⁶ "To the range of whose eyes beauty goes, in the heart of that [man,] Capital dwells."

⁷ I would assign to reha here and at iv. 41 the meaning "beauty." The verb reha means "is lovely, rajate," in H. i. ii. 108, cp. H. i. 109. = Molesworth derives Marāṭhi rekhalā from rekhanēm, from Skt. rekha, "line," as in the Marāṭhi proverb "Bhāgī mayā te bhāgī māṭhi of pure divers, from here flowest thou," in the Prākṛit reha. See additional note, p. 289.

⁸ Jaha nahā, as a phrase.

⁹ I have written = Skt. vi-cette, "beastly," in the Marāṭhi. Cp. note to ii. 40.

Dolphin-bannered God, his bow-staff bent almost double with the arrows on the string.¹

20

JESTER. [*Aside, to the King.*²] You *have* made the old saw come true, "Can't trust a boat even when it's touched the shore."³ Now just cork up! [4]

QUEEN. [*To Kuraṅgikā.*] Kuraṅgikā, do you arrange the wedding costume for the King; and let Sāraṅgikā arrange it for Ghanasāra-mañjarī.⁴ [6]

[*Thereupon both busy themselves in pantomime about the wedding of the two.*] [7]

BHĀIRAVĀNANDA. We must summon a preceptor.⁵

QUEEN. Here stands the crest-jewel of all learned Brahmans, my husband's Preceptor, the worthy Kapiñjala. So let him start the sacred fire. [10]

JESTER. Here I am and ready! Say, man, now I'll tie a knot in your upper garment.⁶ With your hand take the hand of — Karpūra-mañjarī! [13]

[*The Queen utters an exclamation of surprise and looks on with a touch of despondency.*]

BHĀIRAVĀNANDA. [Well, O King], you *have* lost your head!⁷ for Ghanasāra-mañjarī is only another name for Karpūra-mañjarī.⁸ [16]

KING. [*Taking her hand.*]

The prickles that are on the lovely fruits of the gourd-melon,⁹ and on

¹ Valaia, 'bent almost into a circle' — cp. ii. 6^d. — For puṅkhia, see ii. 3^d note.

² For the "dramatic phrase," see Sāhitya-darpana, no. 425.

³ Here you are, in plain sight of the goal of your wishes, like a boat that has crossed the water and reached the farther shore. And yet you persist in this sentimental gush (iv. 19⁶⁴–iv. 20). I can't trust you. — Root çvas, passive, impersonal, with locative.

⁴ The Queen, on entering, iv. 19¹⁰, expects to find the "Ghanasāra-mañjarī," whom (at iv. 18⁷) she had promised as a new consort for the King. Instead, she finds the Heroine, iv. 19¹⁴. Hurrying to the prison, she finds (iv. 19²⁹) there also the Heroine. Or is it the Heroine's double, so like her (iv. 19²⁹) as to deceive the Queen's eyes? She will rather trust her ears, and so elicits a reply from the prisoner (iv. 19³⁴) and recognizes by her voice that she is certainly the Heroine. On her return to the sanctuary,

she finds (iv. 19⁴³, for the third time) again the Heroine. Her second visit to the prison (and fourth finding of the Heroine) suggests the suspicion, iv. 19⁶⁵, of supernatural means of communication between the two places. And yet, on her second return, iv. 19⁶⁹, it may be, after all, a resemblance! — Her perplexities are still unsolved when she bids Sāraṅgikā, at iv. 20⁶, to array the bride; they reach their climax at iv. 20⁷; and give place to unpleasant certainty upon the utterance of the Jester's last word at iv. 20¹³.

⁵ To conduct the nuptial ceremony.

⁶ The symbolical wedding-knot, p. 289.

⁷ 'You are forgetting yourself extremely.' Cp. Molesworth, s.v. bhulaṇem, 'become infatuated, lose one's understanding (by drinking, through riches, honors, love, etc.).' Even the King is still in the dark about the identity of the new bride!

⁸ See p. 251, n. 5: ghaṇasāra = karpūra.

⁹ The whole stanza is simply a variation

the rows of leaf-petals that contain the ketaka-bloom,¹—the touch of thee, fair maid, assuredly hath transferred these to my limbs as a thick-set mass of bristling down.² 21

JESTER. Come, man, let the circumambulations³ be performed and the parched grain be thrown into the fire.

[*The King acts as if he were doing a* this. *The Hermit stands abashed. The King, having brought the wedding ceremony to an end, in happy mood,⁴ saluting all in jutting manner, takes his seat as an Emperor.*] [4]

[*Behind the stage.*]

A BARD. May the wedding feast bring delight to the King!

The lovely gourd-melon,⁵ the fresh young bread-fruit,⁶ the coral trees,⁷ the stalks of the lotus-blossoms,⁸ the bloom of the ketaka besides. — I fancy that thy person must have taken to itself by force the qualities [of these plants, because] over all thy limbs appear such horripilations, like unto prickles that one could see and touch.⁹ 22

of a theme which we have heard — see iii. 24 and the notes, and iv. 22^a. For the gourd-melon in particular, see note to iii. 24^a. — As to horripilation, see note to ii. 46^d.

¹ Concerning odor etc. of the ketaka or screw-pine, see note to ii. 62ⁱ. The leaves, says Roxburgh, p. 707, are closely imbricated in three spiral rows, very smooth and glossy, margins and back armed with very fine spines. . . . The female flowers have no other calyx than the termination of the three rows of leaves. The text is in good accord with this fact. — Kalidāsa speaks of “ketakinneedles,” *Rtu-saṃhāra*, ii. 23.

² As a thick-set horripilation-shoot-range. — It may be that *aṅkura* is to be taken as ‘hair’ rather than as ‘shoot,’ although both amount to the same thing here. As for *ālī*, I despair of finding a fit English word for it; see my note to iii. 26^d. Perhaps the word *range*, considering its scope, is as good as any.

³ The groom leads the bride thrice sun-wise around the nuptial fire. See my Sanskrit Reader, p. 400.

⁴ Molesworth gives ‘joy, delight, gratification’ for *utsāha*: cp. BR. v. 1168.

⁵ Already mentioned twice: iii. 24^a (see note) and iv. 21^a.

⁶ The *Artocarpus integrifolia* or jack-fruit: see Roxburgh, p. 633. For pictures, see Century Dic’y, s.v. bread-fruit; or H. W. Cave’s *Picturesque Ceylon*, volume “Colombo,” p. 52, and plate xxx, a beautiful one. In Ceylon, Cave has counted as many as 80 fruits on one tree, some weighing 40–50 pounds each. They are pale green with granulated surfaces. Other species of *Artocarpus*, the *hirsuta* and the *echinata*, have, as their names imply, very spinous fruits.

⁷ The *Erythrina indica*: see Roxburgh (p. 541), who mentions other spinous species. The bark of its younger branches is armed with small black sharp prickles. The tree or shrub is used for hedges and is largely employed to support the black pepper vine. See Century Dic’y, under *Erythrina*.

⁸ The *kamala* is the blossom of the *Nelumbium speciosum*. “Flowers large, and beautiful beyond description,” says Roxburgh, p. 450. There are two varieties, one with rose-colored flowers, and one with perfectly white flowers. *Danda* here evidently means the peduncles. These “are armed with small inoffensive prickles.” Cp. Sprüche, 2988, 6432, 2250. — Beautiful pictures of lotuses, Griffiths, figs. 61–63.

⁹ I suspect in thy body [this] collection

BHĀIRAVĀNANDA. Is there anything else that you would wish done ?

KING. Is there anything I could wish better even than this ? For

The Queen, although she now has a rival in my affections,¹ is not angry : I have obtained a maiden who has a face like the full moon's orb and who awakens my passion to new life ; and I have attained to the rank of Emperor!² What else could one ask for ? By thy favor I have gained all that men think worth the having.³ 23

Yet for this would I pray :

[*Words of Bharata.*⁴]

May the forest-fire of Poverty, which day after day gleams far and wide, which brings to naught all the excellences of men of learning,⁵ be quenched by the rain of the sidelong glances of Fortune ! 24

[*Thereupon, exeunt omnes.*]

[*End of the Fourth Act.*]

of qualities [to have been] attained by force ; such horripilations, under the semblance of evident and touched prickles, are coming out, continually appearing.'—

Phuḍa, 'open, manifest, clear to the senses, palpable.' I take it as coördinate with **puttha**. — **Mellanti**, 'are let loose, shoot out,' equivalent to **mucyante**. — Perhaps **nicc-ullasā** is 'uninterruptedly arising.'

The whole verse repeats the substance of iii. 24 and iv. 21—see the notes.

¹ 'The Queen, in the position of rival wife, is not angry.'

² 'The rank of Emperor has come to pass.'

³ 'All that which is obtained among mankind.'

⁴ The author of the famous *Nāṭya-śāstra* : see Lévi, *Théâtre*, p. 297 etc. Cp. the close of the *Çakuntalā*, of the *Mālavikā* (2d ed. Pandit, p. 162¹²), of the *Urvaçī* (ed. Kale, 1898, p. 146⁹), and of the *Ratnāvalī* (ed. Cappeller, p. 329⁵).

⁵ Sanskrit books make frequent allusion to the poverty of men of learning. Fortuna has no fondness for them—*Sprüche*, 2570. See also 6432, 2081. The enmity (*vāira*, *virodha*) between the Goddess of Fortune (*Çrī*) and the Goddess of Learning (*Sarasvatī*) is proverbial : *Sprüche*, 4086, 3941.



Additional Notes.

ii. 6². — Swing festival of Gauri: see Hemādri (1260 A.D.), ed. Bibl. Ind., ii. 2, p. 458, quoting *Devī parvā, andole dolayet* (*Devīm*); Nirṇayassinana, Benares, 1876, ii. folio 2a, 6 (ibidem, 5a, 1, swinging of Lakshmi; Vratārka, Benares, 1876, pp. 11a, 11; Dharma-sindhu, Bombay, 1888, p. 31 and (the festival lasts to the end of the month, *māsa-paryanta*). For *āṇḍolana-vidhi*, Hemādri, l.c., p. 745 f.

ii. 41⁹, 50². — The "appointment" here mentioned would seem to have been arranged by Vichakṣhaṇā with the Jester during or before the scene between King and Porteress, ii. 0⁴. The interval is "long" to the King, ii. 6²: cp. ii. 61⁵. To this arrangement, perhaps, the *saccam eḍam* of ii. 6⁴ refers. At ii. 41² the Jester gives the King to understand, if only in the vaguest way, that he is to meet the Heroine. I think the clandestine meeting which results from this appointment must take place in the night of the evening with which act ii. closes, since the meeting was then "at hand." It cannot be the meeting of act iii., which is some 40 days later. And the *apka* scene involves no "meeting." — In this clandestine meeting, finally, we may see the occasion of the culmination of the Queen's jealousy and of her imprisoning the Heroine.

iii. 26. — Dr. Konow writes me that he now renders this stanza as follows: Als ein Schmuck für die Weltgegendfrauen, ohne (d.h. verschieden von) Safran und ohne Sandel, als eine Zierde für den Erdenrund, ohne Arm- und Ohren-ringe, als eine Waffe des Liebesgottes, die von Sosana und Mohana

verschieden ist (die nicht versiegt und nicht bethört), werden die Mondstrahlen angebracht. — That is, he takes the *apka* as substantive at the end of a, b, c, as in apposition with *-āvali*.

iii. 27. — "Some reference should be made to the profusion of jewelled ornaments of goldsmiths' work everywhere displayed. Strings of pearls and precious stones are hung on houses, doorways, and on pillars, and worn by men and women. Hindu poetry constantly speaks of them as festive decorations of towns and houses, till it is not surprising that conventionalized jewelry should come to be a regular element of painted and carved architectural ornament (plates 6, 10, and 13)." — Griffiths, i., p. 16 a.

iii. 102⁹. — Konow writes me that these two passages seem to have been originally metrical [such was my own opinion], but that he has not been able to restore the verses.

iv. 20. — Since my note on *rehā* was written, I find that Dr. Konow has altered the electroplate of p. 158 and set up two articles *rehā*. — He doubts my interpretation of *vicitte*.

v. 20². — A symbolical tying together of the ends of the sari-like garments of bride and groom is doubtless here intended. Dr. Konow refers me to Winternitz, *das altindische Hochzeits-rituell*, Vienna, 1892, where similar customs are cited: see pages 60, 64, 49. The like still obtain in Southern India: see J. F. Kearns, *Marriage Ceremonies*, etc., Madras, 1868, p. 40, 57. Cp. also G. A. Grierson, *Bihar Peasant Life*, § 1331, 1337.

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A Sanskrit Grammar, including both the classical language, and the older dialects, of Veda and Brahmana. By WILLIAM DWIGHT WHITNEY, [late] Professor of Sanskrit and Comparative Philology in Yale University. Third (reprinted from the second, revised and extended) edition. 1896. 8vo. xxvi + 552 pages. Cloth : Mailing price, \$3.20. Paper : \$2.90.

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The introduction gives a lucid account of the Avesta and of Avestan studies, of the contents and character of the Avesta, of the religion of Zoroaster, etc. In the treatment of the language, constant reference is made to the Sanskrit and to Whitney's grammar.

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This is the editio princeps of a collection of Buddhist stories in Sanskrit. The text is printed in Nāgarī characters. An English translation of this work, by Professor Speyer of the Netherlandish University of Groningen, has been published in the *Bijdragen tot de taal-, land-, en volkenkunde van Nederlandsch Indië*. The same version has also appeared in revised form in Professor Max Muller's *Sacred Books of the Buddhists*, London, Henry Frowde, 1895.

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VOLUME IV. — Rāja-ṣekhara's Karpūra-mañjarī, a drama by the Indian poet Rāja-ṣekhara (about 900 A.D.): critically edited in the original Prakṛit, with a glossarial index and an essay on the life and writings of the poet, by Dr. STEN KONOW, of the University of Christiania, Norway; and translated into English with notes by Professor LANMAN.
1901. Royal 8vo. Cloth. xxviii + 289 pages.

Here for the first time in the history of Indian philology we have the text of a Prakṛit play presented to us in strictly correct Prakṛit. Dr. Konow is a pupil of Professor Pischel of Halle, whose preliminary studies for his forthcoming Prakṛit grammar have already made his authority upon this subject of the very highest. The proofs have had the benefit of Professor Pischel's revision. The importance of the play is primarily linguistic rather than literary.

The price of volume IV. is the same as that of volume I.

In preparation.

The Atharva Veda Sanhita, translated into English, with a full critical and exegetical commentary, by the late WILLIAM DWIGHT WHITNEY, Professor of Sanskrit in Yale University. Edited by CHARLES ROCKWELL LANMAN, Professor of Sanskrit in Harvard University. Royal 8vo. Cloth.

An announcement as to this great work, with a full statement (from which this is taken) of its plan, scope, and contents, was made by the author in the *Journal of the American Oriental Society*, volume 15, page clxxi, April, 1892. The plan includes, in

the first place, critical notes upon the text, giving the various readings of the manuscripts, and not alone of those collated by Whitney in Europe, but also of those of the apparatus used by S. P. Pandit in the great Bombay edition. Second, the readings of the Paippalada or Cashmere version, furnished by the late Professor Roth. Further, notice of the corresponding passages in all the other Vedic texts, with important variations of readings. Further, the data of the Hindu scholiast respecting authorship, divinity, and meter of each verse. Also, references to the Sanskrit literature, especially to the well-edited Kauçika and Vaitana Sûtras, with account of the ritualistic use therein made of the hymns or parts of hymns, so far as this appears to cast any light upon their meaning. Also, extracts from the printed commentary. And, finally, a simple literal translation, with introduction and indices.

We may perhaps add that the critical commentary has been made the most important feature of the work. No account, at once so systematic, extensive, and complete, of the critical status of any Vedic text has ever been undertaken before; and the material is here presented in just such thoroughly lucid, orderly, and well-digested form as the previous works of its lamented author would lead us to expect. Its publication will — as we hope — mark a new epoch in the history of Vedic criticism. To the student of folk-lore, and of primitive religions, the translation itself will offer abundant, interesting, and important material.

Buddha-ghosa's Way of Purity (*Vissuddhi-magga*), a systematic treatise of Buddhist doctrine by Buddha-ghosa (about 400 A.D.): critically edited in the original Pali by HENRY CLARKE WARREN, of Cambridge, Massachusetts. Brought out after his death by CHARLES ROCKWELL LANMAN.

The "Way of Purity," which has been for fifteen centuries one of the "books of power" in the East, is, as Childers says, "a truly great work, written in terse and lucid language, and showing a marvelous grasp of the subject." Mr. Warren's plan was to publish a scholarly edition of the Pali text of the book, with full but well-sifted critical apparatus, a complete English translation, an index of names, and other useful appendices, and to trace back to their sources all the quotations which Buddha-ghosa constantly makes from the writings of his predecessors. The text, it is hoped, may be published without too much more labor. Of the translation about one-third is made; and it has been determined to complete the version and publish it as soon as is feasible.

Mr. Warren died in January, 1899, in the forty-fifth year of his age. Accounts of his life and work may be found in the (New York) *Nation* for Jan. 12, 1899; in the *Harvard Graduates' Magazine* for March, 1899; in the *Journal of the Royal Asiatic Society* for April, 1899 (with a list of his writings); in the (Chicago) *Open Court* for June, 1899; or in the *Journal of the American Oriental Society*, vol. xx., second half.

A Vedic Concordance : being an alphabetic index to every line of every stanza of every hymn of the published Vedic literature, and to every sacrificial and ritual formula thereof. By MAURICE BLOOMFIELD, Professor of Sanskrit and Comparative Philology in Johns Hopkins University.

The conception of the plan of this work dates back to the year 1892, when two separate announcements of it were published, — one in the *Johns Hopkins University Circulars* (vol. xi., no. 99, June, 1892), and the other in the *Proceedings of the American Oriental Society* (for April, 1892, Journal, vol. xv., p. clxxiii). It is nothing less than an alphabetic index to every line (*pāda*) of every stanza of the entire published Vedic literature and to every liturgical formula (*yajus*, *praiśa*, etc.) therein contained. In brief, it is a Concordance to the Vedic Mantras. It will enable the student of the Vedas to see at a glance every occurrence of a given text (verse or formula) in the whole Vedic literature and to ascertain with ease the liturgical uses of that text. Among the many uses of this collection the following may be mentioned : —

First, it will serve as a register of the *varietas lectionis* for the texts of the Vedic literature. The individual passages appear in different Vedic texts, often in different form, varying more or less in the choice or the arrangement or the grammatical form of the words.

Second, the Concordance will give the key to the liturgical employment of every Mantra as prescribed by the ceremonial books. It will thus become possible greatly to advance our knowledge of the hymns and the ceremonies in their relation to one another. The text and the liturgical action that accompanied it often serve as a mutual commentary each to the other, that yields us a clear understanding of both.

Third, the future editor of a Vedic text will find in a complete assemblage of all the Mantras an auxiliary of the very first importance. In the constitution of a Vedic text, the Mantras are the most intractable part of the material concerned, because they are written in a dialect which — differing, as it does, considerably from the classical speech — was imperfectly understood by the scribes. Since much of the material of this kind with which the future editor will have to deal, is quite certain (as experience shows) to be contained in the literature previously published, it is obvious how serviceable the Concordance will be in the establishment of the new texts.

This work, moreover, will be most useful in determining the relations of the different Vedic schools (*śākhās*) to one another. And divers subsidiary uses of such a collection as this will suggest themselves to various scholars. Thus the initial words of the several Mantras form by themselves a very considerable part of a word-index to the Mantras. And, again, the great frequency with which the Mantras begin with the name of a divinity, incidentally makes the book a most useful tool for the student of the Vedic mythology and religion.

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